

BHASA'S  
**Svapnavasavadatta**  
(A Play in Six Acts)

स्वप्नवासवदत्तम्

The Sanskrit Literature Society,  
Bangalore City.





E. R. Suryanarayana

89

॥ श्रीः ॥

महाकवेर्भासस्य

स्वप्नवासवदत्तम्

Vision of Vasavadatta

E. R. Suryanarayana

EDITED WITH  
an Exhaustive Introduction, Notes,  
English Translation, etc.

Sri Duttan Book Stall  
BANGALORE CITY

PUBLISHED BY

S. N. SIMHA, M. A.,

FOR

The Sanskrit Literature Society,  
BANGALORE CITY.

FIRST EDITION 1946

*All Rights Reserved*



**Price Rs. 2-8-0**

PRINTED BY  
V. B. SOOBBIAH & SONS,  
BANGALORE CITY



## Introduction.

### A. BHASA : HIS DATE, LIFE AND WORKS.

**Preliminary** :—Bhasa was known only by reputation through the references<sup>1</sup> to him by merited writers such as Kalidasa<sup>2</sup> and Bana,<sup>3</sup> until 1912 when<sup>4</sup> the late Pandit Ganapati Sastri of Trivandram published the following thirteen Sanskrit plays—

(1-3) Based on the Brihatkatha—1. Pratijna, 2. Svapna Vasavadatta and 3. Avimaraka.

(4-5) Based on the Ramayana—1. Pratima and 2. Abhisheka.

(6-11) Based on the Mahabharata—1. Madhyama Vya-yoga, 2. Pancha-ratra, 3. Duta Vakya, 4. Duta Ghatotkacha, 5. Karnabhara and 6. Urubhanga.

(12) Based on Krishna's story—1. Balacharita; and

(13) Based on Folklore—1. Charudatta (a fragment).

None of these plays bore the name of the author. Hence the learned editor, adducing a few arguments put forth his view that (1) all of them were from the pen of a single writer and that (2) the writer was the great Bhasa owned by Bana and Kalidasa as their worthy predecessor.<sup>5</sup>

1. Twentyfive different references to Bhasa and his works are collected together in Appendix C to C. R. Devadhar's edition of the plays entitled "Bhasa-nataka-chakram."

2. "प्रथितयशसां भासमौमिहकविपुत्रादीनां प्रवन्धानतिक्रम्य" —मालविकाग्निमित्रम् I.

3. सूत्रधारकृतारम्भेनायकैर्बहुभूमिकैः ।

सप्तकार्यशो ले । भासो देवकुलैरिव ॥—हर्षचरितम्.

4. The Pandit states in his 'Bhasa's plays—A critical study' that he came across a palm leaf manuscript of ten Rupakas in 1909 and that in a subsequent tour he secured mss. of the other three plays (Nos. 4, 5, & 8 above) All the plays were first published in the Trivandrum Sanskrit Series by 1915.

5. See n. 2 & 3.



This view was discussed in learned journals by scholars,<sup>6</sup> both Indian and Foreign; but the result was a divided opinion. Scholars such as Prof. Keith, Thomas and Paranjpe supported the Pandit's view; but Prof. Kane, Dr. Barnett, Messrs. Rama Pisharodi and Krishna Pisharodi and such others contested it, while some like Dr. Sukhtankar and Prof. Winternitz opined that the evidences adduced by either group were not conclusive at all.<sup>7</sup> All the same, an appreciable outcome of all this discussion was that almost all scholars agreed upon one point, namely, the common authorship<sup>8</sup> of all these plays. The difference of opinion was only regarding the view that Bhasa was that common author.

**All the 13 plays—by a single author**—A close examination of all these plays reveal that there are the following common features among them.

1. All the plays begin with the stage direction नान्द्यन्ते ततः प्रविशति सूत्रधारः। After this a benedictory verse is found with which the सूत्रधार commences the prologue of the play. But in classical plays the benedictory verse is at the very beginning and after that comes the direction ततः प्रविशति सूत्रधारः। Another strange feature of the opening stage-direction in all these 13 plays in question is that there is a repetition of the same idea in अन्ते and ततः।

2. The customary practice of mentioning the names of the author of the play, his patron, etc., in the prologue is totally absent in these.

6. For a bibliographical note of publications on Bhasa, see Appendix 1 to A. D. Pusalker's 'Bhasa-A Study.'

7. See Prof. S. K. De's article 'The Dramas ascribed to Bhasa's—Indian Historical Quarterly XVII pp. 415 ff.

8. Prof. De. appears to doubt even this op. cit. p. 429.



3. The prologues which are usually called प्रस्तावना are termed स्थापना in these plays.<sup>9</sup>

4. The भरतवाक्य is almost the same<sup>10</sup> in many of these plays.

5. The style and language of all these plays are strikingly similar.

6. In many of the plays the devices called पताकास्थान (Verbal Irony) and मुद्रालङ्कार (Paranomasia) for the opening verse<sup>11</sup> are used.

7. The same names of minor characters, the same type of grammatical irregularities, the same ideas, sentences, slokas and expressions repeat themselves in several of these plays<sup>12</sup>.

8. Bharata's rules of dramaturgy are not observed in these plays in as much as deaths, duels and battles are shown and water is actually brought on the stage.

9. कर्णभार is an exception where it is called प्रस्तावना. The प्रतिज्ञा has a variant आमुखम् for स्थापना and there is no such expression at all in the case of बालचरितम्. See Critical Study, P. 10 and Paranjpe's note on स्थापना in his ed. of मध्यमव्यायोग.

10. इमां सागरपर्यन्तां हिमवद्विन्ध्यकुण्डलाम् । } is the भारतवाक्य in Sv.,  
महीमेकातपत्राङ्गां राजसिंहः प्रशास्तु नः ॥ } Bala. and Dv.

भवन्तर्जसो गावः परचक्रं प्रशाम्यतु । } in Py., Avi., Abh.  
इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः ॥ } and in Panca. 1. 2.

It is only the above mentioned seven plays that have 'राजसिंहः प्रशास्तु नः' in their भरतवाक्य. The Pratima and the Karna. have merely 'राजा भूमिं प्रशास्तु नः'. In all these plays, we have the word भरतवाक्यम् before the valedictory verse excepting in the case of Panca. There is no valedictory verse in the Charu and D. gh, while in the M.V. the last verse simply refers to उपेन्द्र; and in the Uru there is a split verse at its end.

11. See Panca. Pratima. Pratijna and Svapna.

12. See C. R. Devadhar's 'Plays ascribed to Bhasa, their Authenticity & merits' for a full list of them.



9. Stage directions are many a time not to be found<sup>13</sup> at all; and the readers will have to supply them after studying the progress made in the play. Wherever the directions are given they are brief and indicate rapid action, as for instance in 'निष्क्रम्य प्रविश्य'.

10. The names of the plays are found only at the end (in the colophon).

These striking similarities in the thirteen plays have convinced all scholars regarding their common authorship<sup>14</sup>.

**BHASA : The Author of all these plays**—There cannot be any doubt that all these plays belong to a very early date in view of the following—

1. The grammatical and dramaturgical rules of Panini and Bharata are not applicable to these plays<sup>15</sup>. This shows that they must have been composed before those rules were framed.

2. The frequent use of the expletives च, तु, etc. in the slokas, the simplicity of diction often being inadequate to bring out the ideas intended, and the absence of the classical figures of speech remind us of the epic style of the Ramayana and the Mahabharata.

3. Many of the ideas contained in these plays are to be seen in the works of Kalidasa<sup>16</sup>, Asvaghosa<sup>16</sup>, Sudraka<sup>17</sup>

13. Cf. for instance in the Pratijna II (P. 25. l. 3); the direction प्रणिपत्य is necessary at the beginning of the speech of the कान्चुकीय as the king says later—'उत्तिष्ठोत्तिष्ठ' etc.'. In the Panca, P. 9 several persons are introduced to the king, but no stage direction relating to their appearance on the stage.

14. See n. 8. 15. See Ganapati Sastri, op. cit. & his intro. to SV. & Pratima.

16. Pratijna 1, 18 has been transformed by Asvaghosa in the following sloka of his Buddha carita, XIII 60.

काष्ठं हि मन्थन् लभते हुताशं, भूमिं खनन् विन्दति चापि तैयम् ।  
निर्वन्धिनः किञ्चन नास्त्यसाध्यं न्यायेन युक्तं च कृतं च सर्वम् ॥

17. See Pusalker, op. cit. P. 155. ff.



Vishakhadatta<sup>18</sup> and others; so it is likely that those thirteen works were composed much earlier than these writers.

Thus, we may conclude that the author of these thirteen plays must be anterior to Panini, Bharata, Kalidasa, etc. But who could he be?

Among these 13 plays, there is one by name स्यन्नवासव दत्तम् which is assigned to Bhasa in the following verse of Rajasekhara, belonging to his सूक्तिमुक्तावली.—

भासनाटकचक्रेऽपि च्छेकैः क्षिप्ते परीक्षितुम् ।

स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः ॥

This coupling of one of the plays with the name of Bhasa establishes that all the others claiming the same authorship must be by Bhasa. For reasons already mentioned we can now observe that this Bhasa must be the same as the one owned by Kalidasa as his predecessor and spoken of as a muni<sup>19</sup> by Jonaraja in his commentary on the कृष्णीराजचरित of Jayanka.

### I. DATE OF BHASA.

Bhasa must be earlier than both Kalidasa and Bana who refer to him by name, as observed in the above, and later than Valmiki upon whose Ramayana he has drawn for the theme of his two dramas, viz. Pratima and Abhisheka. But Kalidasa's date is still indefinite. If Dr. Peterson holds that "Kalidasa stands near the beginning of the Christian

18. Mudrarakshasa is probably the outcome of Visakhadatta's study of Bhasa's Pratijna.

19. "सोऽग्निरपि भासमुनेः काव्यं विष्णुधर्मान्मुखात् त्यक्तवान् नादहदित्यर्थः।" while commenting on the following verse of Jayanka (12th cent A. D.) in his पृथ्वीराजविजय—

सत्काव्यसंहारविधौ खलनां दीप्तानि वह्नेरपि मानसानि ।

भासस्य काव्यं खलु विष्णुधर्मान् (?) सोऽप्याननात्पारतन्मुमोच ॥

Era, if indeed, he does not overtop it," Dr. Kern places him in the latter half of the 6th cent. A. D. Bana's date, however, is almost definitely known to be the closing part of the 6th and the beginning of the 7th cent. A. D. So, at any rate, Bhasa's date cannot be later than the 6th cent. A. D. As regards the date of Valmiki too, scholars differ. Prof. Keith<sup>20</sup> is inclined to think that Valmiki lived earlier than the 4th cent. B. C. and that those who improved on him were during the period 400—200 B. C., while Prof. Jacobi assigns him to a date earlier than the 5th cent. B. C.

These two limits of Bhasa's date are almost universally accepted, but there has been much diversity in the opinion of scholars regarding the exact date of Bhasa. Some feel that he should be closer to Kalidasa, while others feel that he is closer to Valmiki. The learned editor of Trivandram has pointed out that Bhasa must be definitely before Panini and Bharata, as their rules of grammar and dramaturgy are not at all applicable to his plays. Again Panini's date is not known definitely. Keith places him in the fourth cent. B. C. Accepting this date for Panini, if Bhasa is prior to him, Bhasa will have to be assigned to the 5th cent, B. C. at the latest.<sup>21</sup>

In support of this view, a few more points have been given in the Introduction to our edition of the *Pratijna Yaugandharayana*, which the readers may go through.

20. See Keith's History of Sanskrit Literature.

21. Date of Bhasa according to different scholars.—

Ganaapati Sastri, Haraprasada	}	6th—4th cent. B. C.
Sastri and Pusalker		
Jahagirdar, Kulakarni		3rd cent. B. C.
Jayaswal, Chaudhury, Dhruva		2nd—1st cent. B. C.



## 2. IS BHASA A SOUTH INDIAN ?

A few enthusiastic South Indian scholars<sup>22</sup> have tried to show that Bhasa was a South Indian. Some of them claim him for Kerala, while some others to Chera Provinces. Their contention is that—

- (1) All these plays were found in Kerala.
- (2) Sita is not with Rama when he is to be consecrated (in the Pratima), while the practice in all places except Kerala, is to have the couple together on such an occasion.
- (3) The terms ममन्थ (in Pratijna), विचार (in Avi.) and आम् are used in a Malayalam sense.
- (4) The maternal uncle is much honoured. Avimaraka bows twice to his maternal uncle, which speaks of the Marumakkathayam practice.

and hence Bhasa must be from Kerala (or Chera).

But these arguments are not quite convincing. The mere fact that some manuscripts were discovered for the first time in a certain place cannot establish that their ancient author was a native of that place. Sita's absence from the consecration scene (and even her ignorance of her

Konow, Sarup, Weller	2nd cent. A. D.
Keith, Jolly, Jacobi, Banerji	} 3rd cent. A. D.
Sastri and Bhandarkar	
Lisny and Winternitz	4th cent. A. D.
Sankar	5th or 6th cent A. D.
Devadhar, Barnett, Hirananda	} 7th cent. A. D.
Sastri, Nerurkar and Pisharoti	
Kane	9th cent. A. D.
Ramavatara Sarma	10th cent. A. D.
Rangacharya Raddy	11th cent. A. D.

22. See Pusalkar, op. cit. pp 52 ff. and A. K. Pisharoti's "Bhasa's works: A criticism."

husband's consecration) is to be explained as a dramatic contrivance. As regards the terms सम्बन्ध, विचार, etc., there is no reason why we should not believe that these Sanskrit words had once the meaning in which they are used in these plays. The special honour to the maternal uncle is only what is prescribed by the Dharmasastras<sup>23</sup>.

Thus none of the arguments advanced to prove that Bhasa is a South Indian stands. On the other hand all the characters of his play, names of cities, rivers, mountains, etc., are northern, which may go to show that he is a North Indian.

### 3. LIFE OF BHASA-

Precious little is known about Bhasa's life. All that can be said about him is that he is a very ancient writer, even a muni of the class of Vyasa or Valmiki. He has strong predilections for the Vaishnava cult, He loves brahmanical rites and customs and often refers to the prominence of the Brahmins. His regard for the Brahmins and their piety is very great. In the *Balacharita*. Kamsa says calmly—"I take even an untrue word of a Brahmana to be a true one." The home was the place of women, according to Bhasa. In the *Pratijna*, Mahasena freely consults with his queen the question of their daughter's marriage but when he has to interview Bharatarohaka in connection with matters concerning politics, he dismisses her. Thus, the queen was not privileged even to acquaint herself with the affairs of the state. In Bhasa's time the purdah system and the Gandharva type of marriage were in vogue among

---

23. See *Manu*. II-130 ; *Bodhayana*. I 3, 45 ; *Apastambha* I 14-11, *Vasistha* XI 2, XIII 41 ; *Gautama* V 27.



the Kshatriyas. Probably the Buddhistic culture was just gaining ground, which Bhasa seems to have detested.

Bhasa is a vehement advocate of Dharma. He believes in the theory 'धर्मो रक्षति रक्षितः'. That is why he makes Yaugandharayana (in Pratijna) exclaim—'भूपिभर्तारमापन्न रक्षिता पारिरक्षति.' In the Pancharatnam, Duryodhana points out that it is false to say that Heaven can be gained only by the dead and asserts that 'Heaven is not invisible but is here and yields its manifold fruits.' He again says that "If truth were to stand even in respect of solicited alms, all men shall stand."

Bhasa stresses on gifts and sacrifices. In the पञ्चरात्रम्, Duryodhana is represented as performing a great sacrifice and making profuse gifts, the final gift being that of half his kingdom to his own teacher Drona. Karna observes that the great kings such as Ikshvaku, Saryati, Yayati, and Rama, though dead, still live through their sacrifices. The sloka—शिक्षा क्षयं गच्छति कालपर्यायात् सुबद्धमूला निपद्यन्ति पादपाः।

जलं जलस्थनगतं च शुष्यति हुतं च दत्तं च तथैव तिष्ठति ॥—  
of Karna (कर्णसार-22) is an ever memorable statement.

Bhasa often feels that Fate sometimes baffles all human efforts. 'जाग्रतेऽपि बलवतरः कृतान्तः' 'चकारपङ्क्तिरिव गच्छति भाग्यपङ्क्तिः' and 'कः कं शक्तो रक्षितुं मृत्युकाले'—(Svapna. VI 10) are a few of his statements that can be noted in this connection. All the same he is not a fatalist. He has vehemently expressed his conviction that proper efforts are bound to fructify, in the following statement of Yaugandharayana in Pratijna I. 18.—

काष्ठादग्निर्जायते मथ्यमानाद्, भूमिस्तेयं खन्यमाना ददाति ।

सोत्साहानां नात्यसाध्यं नराणां, मार्गारब्धाः सर्वयत्नाः फलन्ति ॥

Bhasa expresses things directly and in a simple and lucid language. There is something remarkably charming

in every statement of his, His humour is subtle and original, in appreciation of which Jayadeva called him the 'Gentle smile of the Goddess of Poetry'.<sup>24</sup>

#### 4. WORKS OF BHASA

Mention has already been made of the thirteen plays ascribed to Bhasa. Another play called यज्ञफलम् dealing with the story of the Balakanda of the Ramayana has been recently published and attributed to Bhasa. There seems to be, however, a belief that Bhasa wrote as many as 23 dramas<sup>25</sup>, among which किरणावली, मुकुतादितक and उदात्तराघव find a place.

About 13 stray verses<sup>26</sup> are attributed to Bhasa. Of them five are found in the शार्ङ्गधरपद्धति, four in the सुभाषितावली, three in the सङ्क्षिप्तकर्मामृत and one in the सक्तिमुक्तावली. None of these verses is found in any of the Bhasa plays discovered so far. This cannot be a disproof to Bhasa's authorship of those plays, for, we may yet hope to discover more works of Bhasa, wherein they may be found.

---

24. यस्याश्चोरश्चिकुरनिकरः कर्णपूरो मयूरः

भासो हासः कविकुलगुरुः कालिदासो विलासः ॥

हर्षो हर्षः हृदयवसतिः पञ्चबाणः स बाणः

केषां नैषा कथय कविताकामिनी कौतुकाय ॥ Prasannaraghava I.

25. See R. V. Krishnamachariar's *Bhumika* (P. xxxiii) to Priyadarsika (V. V. Press, Srirangam, 1909)

26. One of these verses occurs in the *Matta-Vilasa* and four are attributed to other authors by other anthologists. This proves the notoriously unreliable character of the anthological attribution. See F. W. Thomas in *J. R. A. S.*, 1927, P. 883 f.



# THE SVAPNAVASAVADATTA

## 1. Plot

[*Introductory*—Vatsaraja, after his marriage with Vasavadatta, grows negligent towards the affairs of the state, when Aruni, a powerful forest chieftain, usurps a large portion of the Vatsa kingdom including its capital, Kausambi. The ministers find it impossible to recover the lost kingdom without the help of Darsaka, the king of Magadha, who would not ordinarily give them any help. So they think of marrying his sister Padmavati to Vatsaraja, when Darsaka would take personal interest in his affairs. But neither Darsaka nor Vatsaraja would allow such a marriage as Vatsaraja is already married to Vasavadatta whom he loves heart and soul. So the ministers decide to bring about this second marriage by staging the death of Vasavadatta and Yaugandharayana, the Prime minister, in a fire accident in the royal pavilion at Lavanaka, when the king is out hunting. Vasavadatta, who is prepared to do anything for the good of her husband, is made to consent to this mock burning of herself and to remain incognito for some period. The plan is carried out and Yaugandharayana puts on the disguise of an old Brahmin and departs to Rajagriha, the capital of Magadha, with Vasavadatta, who is given the guise of a lady of Avanti and is asked to pretend as his sister.]

ACT I. *Scene* — A HERMITAGE NEAR RAJAGRIHA.

The Princess Padmavati has come to meet the queen mother in the hermitage, when Yaugandharayana and Vasavadatta pass that way and hear the proclamation of the princess of her eagerness to grant any favour sought by the dwellers of the hermitage. Yaugandharayana approaches her as a

suppliant and desires that his sister may be kept under her care for sometime until her husband, who has been to a distant place, returned. Padmavati accepts to be her guardian despite the protests of her Chamberlain that it is a very heavy responsibility. A student from Lavanaka then comes on the scene and relates all about the disastrous fire accident at Lavanaka, which had immersed Vatsaraja in grief at the loss of his beloved Vasavadatta and the faithful minister Yaugandharayana. In the evening, all disperse with the blessings of the queen mother.

*(Interval — about a month.)*

ACT II. *Scene* — THE PALACE GARDEN IN RAJAGRIHA

The Princess Padmavati plays ball with her maids and Vasavadatta; and then during a free conversation with them reveals that she is not inclined to marry the son of Mahasena, and shows her liking for Vatsaraja. Just then they hear that Vatsaraja has come there and that Padmavati is betrothed to him. They are further told that Vatsaraja has consented to the marriage on account of pressure from Darsaka and that the *कौटुम्बिक* function has to come off that very day. All are happy but Vasavadatta is very much discomfitted. *(Interval — one day)*

ACT III. *Scene* — PADMAVATI'S PLEASURE GARDEN.

While preparations for the marriage are in progress within the palace, Vasavadatta remains alone and plunged in thought in the garden. A maid hurriedly goes to her and asks her to plait the nuptial garland. Very soon another maid comes and hastens her for the garland. Vasavadatta wreathes it and after handing it over to the maid, retires to her bedroom to ease her grief on bed, if possible.

*EEK)*



ACT IV. *Scene* — PADMAVATI'S PLEASURE GARDEN.

Padmavati, her maids and Vasavadatta go to see the *Shephalika* clusters. They talk about Vatsaraja and his love for Vasavadatta. From another side, the king and the Vidushaka come into the same garden. Noticing this, the ladies hide themselves by a bower, for the sake of Vasavadatta. The king and the Vidushaka try to enter the same bower, as it was scorching heat outside, but a very resourceful maid shakes the creeper and lets loose a swarm of bees which prevents their entry. So the two sit on a slab outside. The Vidushaka asks the king as to which of the two he loved more, Padmavati or Vasavadatta. The king avoids answering but when the Vidushaka persists, says that although Padmavati had won his regard, his heart yearned for Vasavadatta. Thus being reminded of the past, the king bursts into tears. So the Vidushaka goes to bring water. All this is heard and seen also by the ladies within the bower. Finding a suitable opportunity, Vasavadatta and the maids leave the place unnoticed and Padmavati goes near her husband. The Vidushaka too arrives with water and tells her that the tears in the king's eyes are due to the Kasa-pollen that had wafted into his eyes. The king also says the same out of fear that his newly wedded wife may feel pained to hear the real thing. The Vidushaka points out that it is already afternoon and that he must go to the Magadhan king; and all the three leave the garden. (*Interval — a few months.*)

ACT V. *Scene* — THE OCEAN PAVILION.

Vatsaraja is told that Padmavati is unwell with headache and that her bed has been arranged in the Ocean Pavilion. So he goes there to see her, with the Vidushaka, but finds no body on the bed. He sits there and his thoughts

return to Vasavadatta. In a few minutes, he falls asleep and the Vidushaka goes out to fetch his cloak. In the meantime Vasavadatta who is also informed of Padmavati's illness goes to the same pavilion and seeing the king on the bed, mistakes him, in the dim light, for Padmavati and lies by his side. The king utters her name in sleep and Vasavadatta now realises her mistake. The king (half-sleepy) puts a few questions which she replies. He extends his hands seeking her forgiveness, when she, afraid of being recognised departs after placing on the bed his hand which is hanging loose. Her touch thrills him and getting up, he bids her stop, and runs after her ; but his head strikes against the door. The Vidushaka returns and hearing all this, says that it must be just a dream. News of Rumanvan's arrival with a large army to defeat Aruni, is brought and Vatsaraja moves out to lead the attack.

ACT VI. *Scene* — KAUSAMBI; THE PALACE.

The Vastsa kingdom is regained and Vatsaraja is reinstalled in Kausambi ; but his grief is renewed on his seeing the lute Ghoshavati. The king is seated with the Vidushaka conversing about his happy days with Vasavadatta. The nurse of Vasavadatta and a Chamberlain arrive from Ujjain to convey Mahasena's felicitations to Vatsaraja on his regaining Kausambi. He receives them seated with Padmavati, and is shown by them the portraits of his own and of Vasavadatta, with which their marriage was celebrated in Ujjain after he eloped with Vasavadatta from there. Padmavati notices the similarity between the portrait of Vasavadatta and the Avantika entrusted to her care, and informs the king of it. Just then the Brahmin, brother of Avantika, is announced and he reclaims his sister. Avantika is brought out and is



recognised. Yaugandharayana explains the whole plot and begs the king of his forgiveness. The king decides to go with all to Ujjain to convey the happy news to Vasavadatta's parents.

**2. Source**—The legend of Udayana is found in both Jaina and Bauddha literature besides the Kathasaritsagara, Brihatkathamajari and Brihatkathaslokasamgraha, the three versions of Gunadhya's Brihatkatha. But, the Jain legends are not earlier than the 12th cent. A. D., while the Bauddha ones are of the 4th cent. A. D. Hence it is not likely that Bhasa used any of them as the source of his dramas. The three versions of the Brihatkatha again, belong to a very late date in the Christian era. No doubt the original of these versions is held to have been composed in the Paisachi language in the 1st or 2nd cent. B. C., but still the date of the undiscovered work is not yet known definitely. Hence it is difficult to say whether Bhasa drew upon Gunadhya's work for his plays or not. If Gunadhya is really later than Bhasa, it is to be concluded that Bhasa knew the story himself, and that the later writers borrowed it from him. Even granting that Bhasa borrowed the story from some source, we find quite a novel presentation of it in the form of our beautiful play wherein barring the bare frame-work, every thing else is his own creation.

**3. Title**—A remarkable feature of the plays of Bhasa is that all of them are ingeniously titled. Every one of the titles indicates either the most striking feature or the most impressive scene of the particular play. It is in the case of only two of his dramas (Avimaraka and Charudatta), that he names them in the most ordinary way, after the heroes thereof. (In all other plays of his, the very names of them rouse our curiosity to know their subject matter- which, although a

popular and common place one, is invariably presented in such a novel and original fashion, that any one would simply appreciate the skilful handling and the ingenuity of the dramatist. Thus if the *Pratijna* is after the peculiar 'vows' taken more than once by its hero, Yaugandharayana, the *Svapna* (*Vasavadatta*) is after the most impressive dream-scene of that play. The readers will unhesitatingly admit that the dream scene is the most interesting section of the play and that it would simply present itself before their mind's eye even after fully reading or seeing the play. In fact, that scene has received a masterly finish from the hands of Bhasa. It is his ingenious creation. There can be no two opinions about the appropriateness of the title 'Svapna' to the play.

[The play is commonly called 'Svapna-Vasavadattam' which is only an elaboration of 'Svapna', because in the latter name it is not clear as to what the dream is about, while in the former that information is supplied. Of the two names, however, 'Svapna Nataka' is really the better one.]

**4. Rasa** — The predominant sentiment in the play is *विप्रलम्भ शृङ्गार* (love in separation) associated with pathos. Subordinate to this is *अर्थ शृङ्गार* (marriage for political expediency) revealed in the king's marrying Padmavati with the object of securing the material help of her father to regain his lost kingdom. Such irony as is seen in Act III for instance, where Vasavadatta is made to plait the nuptial wreath for Padmavati, intensifies the *विप्रलम्भ*.

**5. Style** — Bhasa always employs a simple, elegant and at the same time direct and forceful style in everything that he writes. His verses too, not to speak of his prose, are easy to understand in as much as the words employed (except in a few cases) are very simple. He scrupulously avoids using long compounds. The speeches of his characters are always short



but pointed and hence very effective. He is however very fond of repeating expressions, phrases, sentences and even slokas sometimes, in the course of not merely any particular work of his, but in all his works. He often puns on words (cf. *Svapna* Act II.—*वकीयाविव ते हस्तो; आमत इव तेऽद्य वरमुखं प्रेक्षे ॥*) He generally employs only simple figures of speech, such as *उपमा* (*Svapna* V 1), *अतिशयोक्ति* (IV 1), *स्वभावाक्ति* (I 12), *उत्प्रेक्षा* (IV 2) and *अर्थान्तरन्यास* (I 4, 7, 11). *मुद्रा* is employed in the opening verse of several of his plays. His plays abound in beautiful *Subhashitas* and pithy proverbial statements.

His works contain plenty of grammatical irregularities and departure from dramaturgical rules, which feature is due to the absence of any such rules or restrictions on the writers, during the period of their composition.

6. **General**—*Svapna-Vasavadatta* is the outcome of the most ingeniously skilful handling of a story current in a very crude form in his days, by Bhasa who depicts in it love, pure love, in its most exalted and unadulterated form. In Dr. Sukhtankar's language—"A studied unity of purpose runs through the drama., binding the component parts closely together. The aim of the dramatist is to portray on the one hand the completed self-abnegation of the noble queen, who suffers martyrdom for the sake of her lord with cheerful resignation, and on the other hand to deposit her husband as at heart true to his love, while unwillingly submitting to the exigencies of the life of a king. The burden of the story is the triumph of steadfast, unfaltering, undying Love for which no sacrifice is too great. The action is kept free from all trace of melo-dramatic surprise: the movement is smooth, measured and characterised by classic dignity." *Svapna-vasavadatta* is, without any doubt, the masterpiece of Bhasa it being a glorious production by the poet's mature brain. This

play forms of course the sequel of the Pratijna Yaugandharayana; and it may even be that Bhasa started writing a Prakarana in 10 Acts (Pratijna 4 + Svapna 6), but concluded it in the middle probably being not satisfied with the merits of his own production, and continuing it however, later on to produce his masterly creation, the Svapna Vasavadatta. (See pp. 63-4 of the notes to our edition of the Pratijna).

## 7 THE CHARACTERS

**Vatsaraja** — Vatsaraja (also called Udayana) is a very favourite hero of the Sanskrit dramatists and writers. He is usually presented by them all as a gallant young Prince; but his picture portrayed by Bhasa is superb. He is not merely a gay and careless sort of man but is a sincere and faithful lover. Even when he marries Padmavati, a 'second wife, he is not consciously polygamous. He is not a ladies' man. He is a brave fighter. He rushes unhesitatingly into the Ocean House when he is told by the Vidushaka that there is a cobra. He is not at all a puppet Prince; he feels and acts like a human being. His talks with the Vidushaka in the pleasure garden are so full of feeling. 'He sheds real tears when he thinks of Vasavadatta and not stage tears. His humour is appreciated by even Padmavati (in Act IV) that she observes--'Even my lord has become another Vasantaka!'

While he remains a romantic lover of Vasavadatta, he is a chivalrous and obliging husband of Padmavati. He himself observes that one held his heart and the other extorted only his intellectual appreciation. In the case of Padmavati, he takes care that no room is given for annoying her by revealing his love for his former wife. That is why he does not hesitate to utter a white lie that his tears were due to the pollen of the kasa flower being wafted into his eyes. His love for Vasavadatta is very great, so great that it has become proverbial.



Even the student from Lavanaka says — “Blessed is that woman whom her husband regards thus. Though burnt, she is unburnt through the love of her husband.” Vatsaraja’s rolling on the ground in agony and suddenly calling out—‘O Vasavadatta, O Princess of Avanti, O dear, O my beloved pupil ’ will haunt us and ring in our ears for a long time even after finishing the play; and we would say with him — “It is difficult to shake off deep-rooted love; with every memory (of it) the sorrow becomes fresh; the mind gets free only when it has paid in full its debt of tears.”

‘Love’ run in his blood. He loves and is considerate towards one and all inclusive of his subordinates too. He never allows room for any offence to any body. He compells Padmavati to be with him while interviewing Vasavadatta’s nurse lest they mistake him. When he is told that Rumanvan too knew the plot relating to the fire incident &c., he simply passes it off with a joke — ‘What a rogue Rumanvan is?’ That is why he is liked and loved by one and all. His subordinates work heart and soul for his good. Vatsaraja is really a very good illustration of the proverb ‘The whole world loves a lover’. Even Padmavati, who had not even seen or heard of him before, takes to love him so much that she decides to marry him alone and no one else, merely on being told that his is a tender-hearted lover.

He is a great lover of nature. Padmavati, his newly wedded wife, does not allow her attendants to pluck any flower in her garden, because she is eager that her husband should behold the beauty of the garden with its creepers laden with full-blown flowers.

He is a master psychologist. His analysis of the nature of Padmavati and Vasavadatta reveals his capacity to study the innermost nature of persons. His observation that it is

easy to find virtues in men but not men who recognise those virtues, will remain true for all ages. His capacity to arrive at correct conclusions and inferences can be seen when he says to the Vidushaka that Padmavati had just left the stone slab (in the pleasure garden scene) and that she had not yet come to the Ocean Pavilion (in Act V).

He is a great patron of learning. Lavanaka was made by him a study centre for Vedic learning, where flocked a number of students from all parts of India. He was fond of fine arts and was personally an expert in Veena that even wild elephants would become tame and flock round him when he would begin playing on his Ghoshavati.

His respect for elders is very great. He stands up to receive the message from Pradyota. It was just in view of his nobility, learning, youth and beauty that Darsaka voluntarily offered Padmavati to him in marriage. He respects traditional practices and feelings of others. Hence he does not see Avantika till she proves to be Vasavadatta. All the same, it does not speak well of him when he is in undue haste asking Vasavadatta to enter the inner apartment even before her identity is disclosed.

**Yaugandharayana** — Being the prime minister of Vatsaraja he proves successful in every undertaking of his. He is very able and calculates the course of every thing so correctly that his foregone conclusions come out very true always. He just directs the course of events of the play in the first Act and reappears only at the end to conclude it. He is far-sighted and very resourceful. He never lets go an opportunity that may come up before him. Thus, when he hears the proclamation of Padmavati in the hermitage that she would offer anything to the suppliants, he immediately goes to her with the request that she may keep Vasavadatta as a deposit with



her, When he does so, he has so many things relating to the future in view. It is but natural that he, a very devoted servant of Vatsaraja, is apprehensive of his master's attitude towards him, for having put his scheme into execution without his knowledge at all. But, he is very much appreciated by his good master for all his loyalty and devotion. His modest statement before his master is स्वाभिभाग्यानामनुगन्तारो वयम्.

Political ends are more important than anything else for him. Thus, he is prepared to sacrifice the happiness of his master and the queen too for the sake of recovering the lost motherland from the usurper. He has a great knack and capacity to organise as evidenced by his successfully organising the Lavanaka fire, entrusting Vasavadatta to Padmavati's care, &c. He is such an adept in disguises that even his own master is unable to recognise him when he appears before him as a Brahmin hermit (Act vi).

He exhibits his profound insight into human nature when he remarks that even gods, when unrecognised, are insulted by the world, and also that fortunes revolve like the spokes of a wheel. His psychological insight is clearly seen in his foreseeing the advantages of entrusting Vasavadatta to Padmavati's care and also in recognising the need for showing the world and Vatsaraja too that he became a widower, in order to make Darsaka offer his sister to Vatsaraja and Vatsaraja to accept the offer.

Thus in every act and thought of his, Yaugandharayana proves himself a very great minister.

**The Vidushaka** — Unlike the usual type of the Vidushakas in Sanskrit dramas, Vasantaka of our play is more serious and less comical. He is a glutton of course, complaining of indigestion, not getting sleep and with the constant fear of getting gout. He likes all good things of life. He

rejoices when his god-forsaken master is once again enjoying all royal comforts in the Magadhan Palace. He prefers Vasavadatta to Padmavati merely because she used to give him plenty of sweetmeets.

The King calls him a fool for mistaking the shadow of the garland to a serpent. Although this characteristic is brought out fully by the manner of his relating stories, he is clever and very resourceful. He explains away the tears of the king as due to the kasa pollen wafted into his eyes by the wind and relieves the king of his embarrassment at the unexpected appearance of Padmavati when he was sorrowful, by telling him that it was already time for him to make a move from there in order to give the king of Magadha his company.

His insatiable curiosity in asking the king to tell him whom he loved the more, his former wife Vasavadatta or his newly wedded wife Padmavanti, is only natural in a person of his culture and calibre. He, however, is unable to recognise the tender feelings of the king for Vasavadatta, as he often reminds him abruptly of her death amidst very delightful conversation.

**Vasavadatta** — She is an ideal Hindu wife to whom no sacrifice is too great, if thereby any good could be achieved for her dear husband. She loves her husband ardently having got enamoured of him at first for his tender-heartedness. She is very much interested in his well-being, relating to his physical body and kingly position as well; hence she is prepared to put up with any amount of suffering to herself for the good of her husband merely on the words of the minister Yaugandharayana even though she is not personally acquainted with any details of the minister's plan. This also shows how implicit her faith is in the good intentions and ability of the minister. During the period of her separation from her husband, every moment she is anxious about his health and



comforts. She is perturbed in mind at the news of Padmavati's illness just because thereby her husband lost a person who would be a consolation to him in his misery. She is highly delighted to hear others praising her husband as tender-hearted and handsome. At the same time she cannot allow any one even to doubt of his being handsome or good-natured.

As in the case of her husband, even in her blood love runs. It speaks really very high of her goodness to have sincerely loved even her own rival wife. It is always with the easy familiarity of a high born lady that she moves with her maids. She is very considerate to others and pays good regard to their feelings too.

That is why she asks Padmavati to stay and console her husband who was in tears and quietly walks away from the creeper bower finding a suitable opportunity. In the Ocean-House scene, her anxiety is very great to see that Yaugandharayana's plans did not get upset by her being seen by the King.

She is full of affection and regard for her young guardian although she is her rival wife. Her self-restraint during the period of disguise is admirable. All her suffering is more than paid for when she hears her own husband saying to the Vidushaka that Padmavati cannot wean his heart from Vasavadatta. Her own exclamation द्रव्वेतनमस्य परिखेदस्य thereupon is expressive of her joy which is pregnant with high satisfaction. We find her throughout struggling hard with her own soul, resigning herself to her fate and enduring all her suffering with great dignity and serenity.

We cannot miss to note her feminine feelings when she exclaims 'O, what a mishap! Even my own lord has become another woman's' and 'Fie, even here Virachika! She is

essentially selfish when she avoids plaiting the 'Crusher of Rival wives' into the Wedding garland of Padmavati.

She is intelligent and very resourceful. She cleverly covers up her inadvertent remark that Vatsaraja was handsome by telling Padmavati the very next moment 'So say the people of Ujjain.' Again, when she hears that Vatsaraja was betrothed to Padmavati, she exclaims 'What a mishap!' but soon explains herself away observing with wonder, 'After grieving in such a manner over the loss of Vasavadatta, how soon the king forget all that!' A third time too, in the creeper bower, she unwarrantedly says that Vasavadatta loved Vatsaraja more than Padmavati did and when Padmavati questions her how she knew that, her ready answer is 'Had her love been less, she would not have forsaken her people and eloped with her father's enemy.'

Although she appears as Avantika, a *Virahini* without any decoration whatsoever, almost throughout the play, her very personality is such that it is sure to impress on any one and make them feel that she is a lady of high birth and one who has enjoyed the comforts and pleasures that can be commanded by wealth.

Her pleasing manners, her love for all, her great sacrifice for the good of her dear husband, and more than everything her patient suffering endears her to the heart of any one and makes her a memorable character.

**Angaravati**—She must have been a pretty able queen as she is described as the head of the sixteen queens of Mahasena and virtually the Goddess of Ujjain. Her message to Vatsaraja, which is carried to him by the chamberlain and nurse, is very graceful and touching. Vatsaraja too has high regard for her and characterises her as a fond mother distressed at his coming away for Ujjain (with Vasavadatta).



**Rumanvan**—He is a devoted minister of Vatsaraja. The student for Lavanaka pays a glorious tribute to the efforts of Rumanvan in consoling the King after the fire incident. Further he is chosen by Yaugandharayana as the best fitted person to look after the king in his days of anguish, a responsibility heavier than that of Yaugandharayana as admitted by himself when he observes 'मतिश्रमोऽयं मातः प्रसूतस्तस्य तु श्रमः'. Rumanvan is a very deep person and manages throughout not to give any room to the King to think that Vasavadatta's death was a myth. Even the King appreciates this trait, needed very much in political matters, when he comes to know that he was aware of the entire plot, by good-humouredly saying "What a rogue, Rumanvan is?"

**The Chamberlains**—All the chamberlains of the Sanskrit plays are required to be Brahmins of great learning, loyalty and sterling character. Badarayana, Mahasena's chamberlain is endowed with great worldly wisdom. When he goes with a message from his master to Udayana, who pleads guilty of having been unable to protect Vasavadatta, the chamberlain observes "who can save any one from death when the hour has come? Who can hold the pitcher when the rope breaks asunder?"—a statement which will remain for a long time ringing in our ears. He is very courteous in asking Udayana to sit down and listen to the message from Mahasena, although he feels undoubtedly a sense of proud joy at Vatsaraja's standing up, which makes him praise Udayana as a worthy son of Vaidehi.

**The Chamberlain of Magadha** also belongs to the same general category with few individual differences. He is proud of his king and princess, proclaiming that they would never break the law. He asks the guards not to ward off people in a hermitage and bring their master to shame.

He invites the student from Lavanaka into the hermitage saying 'A hermitage is common to all,' and desires him to accept their hospitality. He has a fund of wordly wisdom and says to the Princess that it is easy to part with wealth or life or penance, but very difficult to guard night and day over a young woman separated from her husband. His love of nature and capacity to present a picturesque description is seen in his grand description of the sun-set scene.

**Padmavati**—She is a born princess endowed with every lovely personal charm of a woman. Being innocent and high minded, she is 'always gay and cheerful. She is absolutely free from the usual womanly weakness, jealousy ; and even when she finds her husband expressing his love for his first wife Vasavadatta, she admires him all the more for it. When Avantika's identity is disclosed, she falls "at her feet and begs her pardon for offences done if any, being ignorant of her identity.

She is religious minded and full of respect for elders. She keeps her word at any cost. By nature she is very modest. That is why when extolled by the Hermit woman, she feels abashed and changes the topic. Being herself good-natured she likes others who are also good. She takes a liking for Udayana and begins to love him heart and soul on just hearing that he is tender-hearted.

She is anxious 'to equal Vasavadatta in every respect ; hence requests her husband to teach her playing on the lute. Her love for the king, her husband, is so great that she is always partial to him and interprets all his actions as showing out some noble trait or other of his. We see her magnanimity when she characterises Vasavadatta's relatives as her own. Even the king speaks of her as a noble minded young wife. The Vidushaka's estimate of her is most accu-



rate when he tells the king—'Her Highness Padmavati is young, beautiful, not easily angered, without pride, of sweet speech and courteous'. Her curiosity to know what Pradyota and Angaravati would say about her marriage with Udayana, is but natural in any person.

She is gracious. Even after hearing the silly excuse of the falling of the Kasa pollen into the King's eyes as causing tears, she, well aware of the actual situation, simply remarks—"The servants of a courteous master will be courteous only'. Again when the king trots the same stale excuse, a little later, she says nothing. Such is her greatness. Her feeling of delicacy to occupy Vasavadatta's seat by her husband when he has to interview the messengers from Ujjain speaks really very high of her.

Thus Padmavati is in many respects different from Vasavadatta. She loves her husband as ardently as Vasavadatta, but notices his failings which the other one does not. Padmavati is quite young and fond of vigorous exercise like playing the ball, while Vasavadatta is elderly and after the lute. The former is just blessed with a husband and is beginning to taste the sweetness of life, while the latter has stepped into quite a different phase of life,—of being separated from her dear husband and that too voluntarily, by the force of her ill-fatedness. Padmavati is just a simple, innocent and obliging wife, while the other one is sacrificing her all for the sake of her husband.

---

## METRICAL ANALYSIS.

- (29) अनुष्टुप् or श्लोक— i-2, 7, 10 ; iv-5, 7, 8, 9 ; v-6, 7, 8, 9, 10, 11 ; vi-3, 6, 7, 9, 11, 12, 13, 14, 16, 17, 18, 19.

पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः ।

गुरु षष्ठं च पादानां चतुर्णां स्यादनुष्टुभि ॥

- (11) वसन्ततिलका— i-4, 6, 11 ; iv-2 ; v-1, 2, 3 ; vi-2, 4, 5, 15. उक्ता वसन्ततिलका तभजा जगौ गः ।

- (6) शार्दूलविक्रीडितम्— i-3, 8, 12 ; iv-1 ; v-4, 12.

सूर्याश्चैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम् ।

- (3) आर्या i-1 ; iv-3, 4.

यस्याः पादे प्रथमे द्वादशमात्रास्तथा तृतीयेऽपि ।

अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥

- (3) शालिनी— i-13 ; iv-6 ; vi-10.

शालिन्युक्ता भौ तगौ गोब्धिभ्रुकैः ॥

- (2) पुष्पिताम्रा— i-5 ; vi-1.

अयुजि नयुगरेफनो यकारो युजि च नजौ जरगाश्च पुष्पिताम्रा ॥

- (2) शिखरिणी— i 14, 16.

रसै रुद्रैच्छिन्ना यमनसभला गः शिखरिणी ॥

- (1) उपजातिः— v-5.

स्यादिन्द्रवज्रा यदि तौ जगौ गः ।

उपेन्द्रवज्रा प्रथमे लघौ सा

} अनयोः ॥

- (1) उपेन्द्रवज्रा— v 13.

उपेन्द्रवज्रा जतजास्ततो गौ ।

- (1) वैश्वदेवी— i 9.

बाणाश्चैच्छिन्ना वैश्वदेवीं समौ यौ ।

- (1) हरिणी— vi 8.

नसमरसला गः षड्वेदैर्हयैर्हरिणी मता ॥

(57 stanzas in all, in 11 different metres)



## CONTENTS:

Introduction	....	iii—xxx
A. <i>Bhasa : His Life and Works.</i>		
Preliminary	...	iii
1. Date of Bhasa	...	vii
2. Is Bhasa a South Indian	...	ix
3. Life of Bhasa	...	x
4. Works of Bhasa	...	xii
B. <i>Svapnavasavadatta</i>		
1. The Plot	...	xiii
2. Source	...	xvii
3. Title	...	xvii
4. Rasa	...	xviii
5. Style	...	xviii
6. General	...	xix
7. The Characters	...	xx
8. Social conditions as depicted in the play	...	110
9. Metrical Analysis	...	xxx
10. Gramatical Irregularities	...	109
Dramatis Personæ	....	xxxii
Text	....	1-62
Index to Verses	....	63
Subhashitas in the play	....	64
English Translation	....	65-108

---

## पात्राणि—Dramatis Personæ.

### Male :

राजा—Udayana, King of Vatsa, the Hero.

योगधरायजः—Udayana's Minister.

विदूषकः—Vasantaka, Udayana's friend.

ब्रह्मचारी—A student from Rajagriha, studying at Lavanaka.

कांचुकीयः—The Chamberlain of Darsaka. King of Magadha.

कांचुकीयः—Raibhya, the Chamberlain of Mahasena, King of Avanti.

संभवकः } Two soldiers, escorting Princess Padmavati,  
भटः } Darsaka's sister.

### Female :

वासवदत्ता—First queen of Udayana and daughter of Mahasena, appearing almost throughout the play as Avantika; the Heroine.

पद्मावती—Second queen of Udayana; the Sub-Heroine.

तापसी—A Hermit woman.

चेटी—Padmavati's Maid.

धात्री—Padmavati's Nurse.

पद्मिनिका } —Padmavati's friends.  
मधुकरिका }

धात्री—Vasavadatta's Nurse.

विजया (प्रतीहारी)—Portress of Udayana.

### Characters mentioned in the play.

1. DARSAKA. 2. MAHADEVI (Darsaka's mother). 3. PUSHPAKABHADRA (an astrologer). 4. PRADYOTA (Mahasena). 5. RUMANVAN (Udayana's Minister and General). 6. ARUNI (the Usurper of the kingdom of Vatsa). 7. GOPALAKA AND PALAKA (Sons of Mahasena and brothers of Vasavadatta). 8. KUNJARIKA (Padmavati's Maid). 9. ANGARA-VATI (Mahasena's wife and mother of Vasavadatta). 10. Vaidehi (Mother of Udayana).



॥ श्रीः ॥

## स्वप्नवासवदत्तम्

---

( नान्यन्ते ततः प्रविशति सूत्रधारः )

सूत्रधारः—

उदयनवेन्दुसवर्णावासवदत्ताबलौ बलस्य त्वाम् ।

पद्मावतीर्णपूर्णे वसन्तकप्रौ भुजौ पाताम् ॥१॥

4

एवमार्यमिश्रान् विज्ञापयामि । अये किं नु खलु मयि विज्ञापन-  
व्यग्रे शब्द इव श्रूयते । अङ्ग पश्यामि ।

( नेपथ्ये )

उत्सरतोत्सरतार्याः । उत्सरत । [उत्सरह उत्सरह अय्या । ४  
उत्सरह ।]

सूत्रधारः—भवतु, विज्ञातम् ।

भृत्यैर्मगधराजस्य स्निग्धैः कन्यानुगामिभिः ।

धृष्टमुत्सार्यते सर्वस्तपोवनगतो जनः ॥२॥

12

( निष्क्रान्तः )

स्थापना

---

( प्रविश्य )

भेटौ—उत्तरतोत्तरतार्याः उत्तरत । [ उत्सरह उत्सरह अय्या ।  
उत्सरह । ]

4 (ततः प्रविशति परिव्राजकवेषो यौगन्धरायण आवन्तिकावेषधारिणी  
वासवदत्ता च ।)

यौगन्धरायणः—(कैर्णं दत्त्वा ।) कथमिहाप्युत्सार्यते ! कुतः,

धीरस्याश्रमसंश्रितस्य वसतस्तुष्टस्य वन्यैः<sup>६</sup> फलै-

8 र्मानार्हस्य, जैनस्य बल्कलवतस्त्रासिः<sup>९</sup> समुत्पाद्यते ।

उत्सिक्तो<sup>११</sup> विनयादपेतपुरुषो<sup>१२</sup> भाग्यैश्चलैर्विस्मितः<sup>१३</sup>

कोऽयं भो निभृतं तपोवनमिदं ग्रामीकरोत्याज्ञया ॥३॥

वासवदत्ता-आर्य, क एष उत्सारयति ? [ अय्य को एसो उत्सारेदि ? ]

12 यौगन्धरायणः—भवति, यो धर्मादात्मानमुत्सारयति ।

वासवदत्ता—आर्य न ह्येवं वक्तुकामा । अहमपि नैमोत्सारयितव्या  
भवामीति । [ अय्य ण हि एवं वक्तुकामा । अहं वि णौम  
उत्सारइदंवा होमि त्ति । ]

16 यौगन्धरायणः—भवति, एवमनिर्ज्ञातानि दैवतान्यप्यवधूयन्ते ।

वासवदत्ता—आर्य, तथा परिश्रमः परिखेदं नोत्पादयति यथायं  
परिभवः । [ अय्य, तह परिस्समो परिखेदं ण उप्पादेदि जह अअं  
परिभवो । ]

20 यौगन्धरायणः—भुक्तोज्झित एष विषयोऽत्रभवत्या । नात्र चिन्ता  
कार्या । कुतः

1. ततः प्रविशतः साधारणौ. 2. साधारणौ. 3. एतन्नास्ति पुस्तकान्तरेषु.

4. अधर्ष आत्मानं विनियोजयति. 5. तावत् (दाव). 6. अविशा. 7. नात्रभवत्या



पूर्वं त्वयाप्यभिमतं गतमेवमासी-

च्छाध्यं गमिष्यसि पुनर्विजयेन भर्तुः ।

कालक्रमेण जगतः परिवर्तमाना

चकारपङ्क्तिरिव गच्छति भाग्यपङ्क्तिः ॥४॥

4

भटौ—उत्तरतार्याः । उत्तरत । [उत्तरह अय्या । उत्तरह ।]

(ततः प्रविशति काञ्चुकीयः ।)

काञ्चुकीयः—सम्भूषक, न खलु न खलूत्सारणा कार्या । पश्य;

परिहरतु भवान् नृपापवादं

8

न परुषमाश्रमवासिषु प्रयोज्यम् ।

नगरपरिभवान् विमोक्तुमेते

वनमभिगम्य मनस्विनो वसन्ति ॥५॥

भटौ—आर्य, तथा । [अय्य, तह ।]

(निष्क्रान्तौ )

12

यौगन्धरायणः—हन्त ! सविज्ञानमस्य दर्शनम् । वत्से, उपसर्पाव-  
स्तावदेनम् ।

वासवदत्ता—आर्य, तथा । [अय्य, तह ।]

यौगन्धरायणः—(उपसृत्य) भोः ! किंकृतेयमुत्सारणा ?

16

काञ्चुकीयः—भोस्तपस्विन् !

यौगन्धरायणः—(आत्मगतम् ।) तपस्विन्निति गुणवान् खल्वयमा-  
लापः । अपरिचयात्तु नै श्लिष्यते मे मनसि ।

काञ्चुकीयः—भोः ! श्रूयताम् । एषा खलु गुरुभिरभिहितनामधेय-

20

स्यास्माकं महाराजदर्शकस्य भगिनी पद्मावती नाम । सैषा नो

महाराजमातरं महादेवीमाश्रमस्थामभिगम्यानुज्ञाता तत्रभवत्या  
राजगृहमेव यास्यति । तदद्यास्मिन्नाश्रमपदे वामोऽभिप्रेतोऽस्याः ।

तद् भवन्तः,

4 तीर्थो<sup>२</sup>दकानि<sup>३</sup> समिधः<sup>४</sup> कुसुमानि<sup>५</sup> दर्भान्<sup>६</sup>  
स्वैर<sup>७</sup> वनादुपनेयन्तु<sup>८</sup> तपो<sup>९</sup>धनानि<sup>१०</sup> ।  
धर्मप्रिया<sup>११</sup> नृपसुता<sup>१२</sup> न हि<sup>१३</sup> धर्मपीडा-  
मिच्छेत्<sup>१४</sup> तपस्विषु<sup>१५</sup> कुलव्रतमेतदस्याः ॥६॥

8 यौगन्धरायणः—(स्वगतम्) एवम् । एषा सा मगधराजपुत्री  
पद्मावती नाम या पुष्पकभद्रादिभिरादेशिहरादिष्टा स्वामिनो देवी  
भविष्यतीति । ततः,

प्रद्वेषो बहुमानो<sup>१</sup> वा संकल्पादुपजायते<sup>२</sup> ।  
12 भर्तृदाराभिलाषित्वादस्यां<sup>३</sup> मे महती<sup>४</sup> स्वता ॥७॥

वासवदत्ता—(स्वगतम्) राजदारिकेति श्रुत्वा भगिनिकास्नेहोऽपि  
मेऽत्र संपद्यते । [राअदारिअत्ति सुणिअ भइणिआमिणेहो वि मे  
एत्थ सम्पज्जइ ।]

16 (ततः प्रविशति पद्मावती <sup>verine</sup> सपरिवारा चेटी च )

चेटी—एत्वेतु भर्तृदारिका, इदमाश्रमपदं प्रविशतु । [एदु एदु मट्टि-  
दारिआ, इदं अस्समपदं पविसदु ।]

(ततः प्रविशत्युपविष्टा तापसी ।)

20 तापसी—स्वागतं राजदारिकायाः । [साअदं राअदारिआए ।]

वासवदत्ता—(स्वगतम्) इयं सा राजदारिका । अभिजनानुरूपं



खल्वस्या रूढम् । [इयं सा राअदारिआ । अभिजणाणुरूढं खु  
से रूढं ।]

यज्ञावती—आर्ये वन्दे । [अय्ये वन्दामि ।]

तापसी—चिरं जीव । प्रविश, जाते, प्रविश । तपोवनानि नामातिथि- 4  
जनस्य स्वगेहम् । [चिरं जीव । पविस्, जादे, पविस् । तपोवणाणि  
णाम अदिहिजणस्स सअगेहं ।]

यज्ञावती—भवतु भवतु । आर्ये विश्वस्तांस्मि । अनेन बहुमानव-  
चनेनानुगृहीतास्मि । [भोदु भोदु । अय्ये विस्सत्थस्मि । इमिणा 8  
बहुमाणवभणेण अणुगगहिदस्मि ।]

वासवदत्ता—(स्वगतम्) न हि रूपमेव, वागपि खल्वस्या मधुरा ।  
[ण हि रूढं एव, वाआ वि खु से मधुरा ।]

तापसी—भद्रे, इमां तावद् भद्रमुखस्य भगिनिकां कश्चिद् राजा न 12 जना  
वरयति ? [भद्रे इमं दाव भद्रमुखस्य भगिनिअं कोच्चि राआ ण  
वरेदि ?]

वेटी—अस्ति राजा प्रद्योतो नामोज्जयिन्याः । स दारकस्य कारणाद्  
दुतसंपातं करोति । [अत्थि राआ पज्जोदो णाम उज्जइणीए । 16  
सो दारअस्स कारणादो दूदसम्पादं करेदि ।]

वासवदत्ता—(आत्मगतम्) भवतु भवतु । एषा चात्मीयेदानीं  
संवृत्ता । [भोदु भोदु । एसा अ अत्तणीआ दार्णि संवृत्ता]

तापसी—अर्हा खल्वियमाकृतिरस्य बहुमानस्य । उभे राजकुले 20  
महत्तरे इति श्रूयते । [अर्हा खु इअं आइदी इमस्स बहुमाणस्स ।]

उभआणि राअउळाणि महत्तराणि त्ति सुणीअदि ।]

पद्मावती—आर्य, किं दृष्टो मुनिजन आत्मानमनुग्रहीतुम् ? अमिप्रेत-  
प्रदानेन तपस्विजन उपनिमन्त्रयतां तावत् कः किमत्रेच्छतीति ।

4 [अय्य, किं दिट्ठो मुणिजणो अत्ताणं अणुगगहीदुं ? अमिप्पेदप्प-  
दाणेण तवस्सिजणो उवणिमन्तीअदु दाव को किं एत्थ इच्छदि त्ति।]

काञ्चुकीयः—यदमिप्रेतं भक्त्या । भो भो आश्रमवासिनस्तपस्विनः !

शृण्वन्तु शृण्वन्तु भवन्तः । इहात्रमवती मगधराजपुत्रनेन विस्त्र-

8 म्भेणोत्पादितविस्त्रम्भा धर्मार्थमर्थेनोपनिमन्त्रयते ।

कस्यार्थः 'कलशेन' को मृगयते वासो यथानिश्चितं

दीक्षां पारितवान् किमिच्छति पुनर्देयं गुरोरेयं भवेत् ।

आत्मानुग्रहमिच्छतीह नृपजा धर्माभिरामप्रिया

12 यद्यस्यास्ति समीप्सितं वदतु तत्कस्याद्य किं दीयताम् ॥८॥

यौगन्धरायणः—( आत्मगतम् ) हन्त ! दृष्ट उपायैः । ( प्रकाशम् ) भोः,  
अहमर्थी ।

पद्मावती—दिष्ट्या सकलं मे तपोवनाभिगमनम् ! [दिट्ठिआ सहळं

16 मे तवोवणाभिगमणं ।]

तापसी—सन्तुष्टतपस्विजनमिदमाश्रपपदम् । आगन्तुकेनानेन भवि-  
तव्यम् । [संतुष्टतपस्सिजणं इदं अस्समपदं । आअन्तुएण इमिणा  
होदव्वं ।]

20 काञ्चुकीयः—भोः, किं कियताम् ?

1. यद्यद्यस्य. 2. अस्मात्परं 'भवतु । एवं तावत्करिष्ये' इत्यधिकः०. 3. केनाप्य०  
(एण वि).



यौगन्धरायणः—<sup>१</sup>इयं मे स्वसा । प्रोषितभर्तृकामिमामिच्छाम्यत्र-

भवत्या कंचित् कालं परिपाल्यमानाम् । कुतः,

कार्यं नैवार्थैर्नापि भोगैर्न वस्त्रै-

र्नाहं काषायं वृत्तिहेतोः प्रपन्नः ।

4

धीरा कन्येयं दृष्टधर्मप्रचारा

शक्ता चारित्रं रक्षितुं मे भगिन्याः ॥९॥

वासवदत्ता—( आत्मगतम् ) हम् ! इह मां निक्षेप्तुकाम आर्ययौगन्ध-

रायणः । भवतु, <sup>२</sup>अविचार्य कर्म न करिष्यति । [ह । इह मं 8

णिविखविदुकामो अय्ययोगन्धरायणो । होदु, अविआरिअ

कर्म ण करिस्सदि ।]

काञ्चुकीयः—भवति । महती खल्वस्य व्यपाश्रयणा । कथं प्रति-

जानीमः ? कुतः;

12

सुखमर्थो भवेद् दातुं सुखं प्राणाः सुखं तपः ।

सुखमन्यद् भवेत् सर्वं दुःखं न्यासस्य रक्षणम् ॥१०॥

पद्मावती—आर्य, प्रथममुद्बोध्य कः किमिच्छेतीत्युक्तमिदानीं

विचारयितुम् । यदेष्टं भणति तदनुतिष्ठत्वार्यः । [अय्य षष्ठमं 16

उगोप्तिअ को किं इच्छदित्ति अजुत्तं दाणिं विआरिदुं । जं एसो

भणादि तं अणुचिदुदु अय्यो ।]

काञ्चुकीयः—अनुरूपमेतद्भवत्याभिहितम् ।

चेटी—चिरं जीवतु भर्तृदारिकैवं सत्यवादिनी । [चिरं जीवतु भट्टि- 20

दारिआ एवं सच्चवादिणी ।]

1. श्रयणाम् । इयं... प्रोषितभर्तृका । तामि०. 2. सः अ०. 3. किमत्र (किं एत्थ).

4. एष आशाषयति (आणवेदि).

तापसी—चिरं जीवतु भद्रे । [चिरं जीवदु भद्रे ।]

काञ्चुकीयः—भवति, तथा । (उपगम्य) भोः, अम्युपगतमत्रभवतो  
भगिन्याः परिपालनमत्रभवत्या ।

4 यौगन्धरायणः—अतुगृहीतोऽस्म्यत्रभवत्या । वत्से उपसर्वात्रभवतीम् ।  
वासवदत्ता—(आत्मगतम्) का गतिः ! एषा गच्छामि मन्दभागा ।  
[का गई ! एसा गच्छामि मन्दभाआ ।]

पद्मावती—भवतु भवतु । अर्यात्मीयेदानीं संवृत्ता । [भोदु भोदु ।  
8 अय्या अत्तणीआ दाणिं संवृत्ता ।]

तापसी—यदीदृश्यस्या अकृतिरियमपि राजदारिकेति तर्कयामि ।  
[जा ईदिपी से आइरी इयं वि राअदारिअत्ति तक्केमि]

चेटी—सुष्ठु आर्या भणति । अहमप्यनुभूतसुखेति पश्यामि । [सुदु  
12 अय्या भणादि । अहं वि अणुहूदसुहत्ति पेक्खामि ।]

यौगन्धरायणः—(आत्मगतम्) हन्त भोः ! अर्धमवसितं भारस्य ।  
यथा मन्त्रिभिः सह समर्थितं तथा परिणमति । ततः प्रतिष्ठिते  
स्वामिनि तत्रभवतीमुपनयतो मे इहात्रवती मगधराजपुत्री विश्वासु-  
16 स्थानं भविष्यति । कुतः,

पद्मावती नरपतेर्महिषी भवित्री  
दृष्टा विपत्तिरर्थं यैः प्रथमं प्रविष्टा ।

तत्प्रत्ययात् कृतमिदं न हि सिद्धवाक्या-  
20 न्युत्क्रम्य गच्छति विधिः सुपरीक्षितानि ॥११॥  
( ततः प्रविशति ब्रह्मचारी । )

ब्रह्मचारी—(ऊर्ध्वमवलोक्य) स्थितो मध्याह्नः । दृढमस्मि परिश्रान्तः ।



अतः कस्मिन् प्रदेशे विश्रमयिष्ये, (परिक्रम्य) भवतु दृष्टम् ।

अभिनस्तपोवनेन भवितव्यम् । तथाहि—

विसंब्धं हरिणाश्चरन्त्यचकिता देशागतप्रत्ययां

वृक्षाः पुष्पफलैः समृद्धाविटपाः सर्वे दयारक्षिताः । 4

भूयिष्ठं कपिलानि गोकुलधनान्यक्षेत्रवत्यो दिशो

निःसंदिग्धमिदं तपोवनमयं धूमो हि ब्रह्माश्रयः ॥१२॥

यावत् प्रविशामि । (प्रविश्य) अये आश्रमविरुद्धः खल्वेष जनः ।

(अन्यतो विलोक्य) अथवा तपस्विजनोऽप्यत्र । निर्दोषमुपसर्पणम् ! 8

अये स्त्रीजनः !

काञ्चुकीयः-स्वैरं स्वैरं प्रविशतु भवान् । सर्वजनसाधारणमाश्रमपदं नाम

वासवदत्ता—हम् ! [हं !]

पद्मावती-अम्मो, परपुरुषदर्शनं परिहरत्यार्या ! भवतु । सुपरिपालनीयः 12

खलु मन्न्यासः । [अम्मो, परपुरुषसंसर्गं परिहरदि अय्या ! भोदु ।

सुपरिवाळणीओ खु मण्णासो ।]

काञ्चुकीयः—भोः पूर्वं प्रविष्टाः स्मः । प्रतिगृह्यतामतिथिसत्कारः ।

ब्रह्मचारी-(आचम्य) भवतु भवतु । निवृत्तपरिश्रमोऽस्मि । 16

यौगन्धरायणः-भोः कुत आगम्यते, क्व गन्तव्यं, काश्चिष्ठानमार्यस्य ?

ब्रह्मचारी-भोः श्रूयताम् । राजगृहतोऽस्मि । श्रुतिविशेषणार्थं वत्सभूमौ

लावाणकं नाम ग्रामः; तत्रोषितवानस्मि ।

वासवदत्ता—(आत्मगतम्) हा लावाणकं नाम ! लावाणकसंकीर्तनेन 20

पुनर्नवीकृत इव मे संतापः । [हा लावाणकं नाम ! लावाणकसं-

कित्तेणेण पुणो णवीकिदो विअ मे सन्दावो ।]

यौगन्धरायणः—अथ परिसमाप्ता विद्या ?

ब्रह्मचारी—न खलु तावत् ।

4 यौगन्धरायणः—यद्यनवसिता विद्या, किमागमनप्रयोजनम् ?

ब्रह्मचारी—तत्र खल्वतिदारुणं व्यसनं संवृत्तम् ।

यौगन्धरायणः—कथमिव ?

ब्रह्मचारी—तत्रोदयनो नाम राजा प्रतिवसति ।

8 यौगन्धरायणः—श्रूयते तत्रभवानुदयनः । किं सुः ?

ब्रह्मचारी—तस्यावन्तिराजपुत्री वासवदत्ता नाम पत्नी दृढमभिप्रेताकिल

यौगन्धरायणः—भविष्यम् । ततस्ततः ?

ब्रह्मचारी—ततस्तस्मिन् मृगयानिष्क्रान्ते राजनि ग्रामदाहेन सा दग्धा ।

12 वासवदत्ता—(आत्मगतम्) अलीकमलीकं खल्वेतत् । जीवामि मन्द-

भागा ! [अळिअं अळिअं खु एदं । जीवामि मन्दभाआ !]

यौगन्धरायणः—ततस्ततः ?

ब्रह्मचारी—ततस्तामभ्यवपत्तुकामो यौगन्धरायणो नाम सचिवस्तस्मि-

16 न्नेवाग्नौ पतितः ।

यौगन्धरायणः—सत्यं पतित इति ? ततस्ततः ?

ब्रह्मचारी—ततः प्रतिनिवृत्तो राजा तद्वृत्तान्तं श्रुत्वा तयोर्वियोग-  
जनितसंतापस्तस्मिन्नेवाग्नौ प्राणान् परित्यक्तुकामोऽमात्यैर्महता

20 यत्नेन वारितः ।

वासवदत्ता—(आत्मगतम्) जानामि जानाम्यार्यपुत्रस्य मयि सानु-



कोशत्वम् । [जाणामि जाणामि अय्यउत्तस्स मइ साणुक्कोसत्तणं ।]

यौगन्धरायणः—ततस्ततः ?

ब्रह्मचारी—ततस्तस्याः शरीरोपभुक्तानि दग्धशेषाण्याभरणानि  
परिष्वज्य राजा मोहमुपगतः । 4

सर्वे—हा !

वासवदत्ता—(स्वगतम्) सकाम इदानीमार्ययौगन्धरायणो भवतु !

[सकामो दाणिं अय्यजोअन्धराअणो होदु !]

चेटी—भर्तृदारिके, रोदिति खल्वियमार्या ! [भट्टिदारिए, रोदिदि खु 8  
इअं अय्या !]

पद्मावती—सानुकोशया भवितव्यम् । [साणुक्कोसाए होदब्बं ।]

यौगन्धरायणः—अथ किमथ किम् । प्रकृत्या सानुकोशा मे भगिनी ।  
ततस्ततः ? 12

ब्रह्मचारी—ततः शनैः शनैः प्रतिलब्धसंज्ञः संवृत्तः ।

पद्मावती—दिष्ट्या ध्रियते ! मोहं गत इति श्रुत्वा शून्यमिव मे  
हृदयम् । [दिट्ठिआ धरइ ! मोहं गदो ति सुणिअ सुण्णं विअ  
मे हिअअं ।] 16

यौगन्धरायणः—ततस्ततः ?

ब्रह्मचारी—ततः स राजा महीतलपरिसर्पणपांसुपाटलशरीरः सहस्रो-  
त्थाय 'हा वासवदत्ते ! हा अवन्तिराजपुत्रि ! हा प्रिये !  
हा प्रियशिष्ये !' इति किमपि किमपि बहु प्रलपितवान् । 20  
किं बहुना ?

नैवेदानीं तादृशाश्चकवाका

नैवाप्यन्ये स्त्रीविशेषैर्वियुक्ताः ।

धन्या सा स्त्री यां तथा वेत्ति भर्ता

4 भर्तृस्नेहात् सा हि' दग्धाप्यदग्धा ॥१३॥

यौगन्धरायणः—अथ भोः, तं तु पर्यवस्थापयितुं न कश्चिद्यत्न-  
वानमात्यः ?

ब्रह्मचारी—अस्ति रुमण्वान्नामामात्यो हृदं प्रयत्नवांस्तत्रभवन्तं पर्य-  
8 वस्थापयितुम् । स हि,—

अनाहारे तुल्यः प्रेततरुदितक्षाभवदनः

शरीरे संस्कारं नृपतिसमदुःखं परिवहन् ।

दिवा वा रात्रौ वा परिचरति यत्नैर्नरपतिं

12 नृपः प्राणान् सद्यस्त्यजति यदि तस्याप्युपरमः ॥१४॥

वासवदत्ता—(स्वगतम्) दिष्ट्या सुनिक्षिप्त इदानीमार्यपुत्रः ! [दिष्टिआ  
सुनिक्खित्तो दाणिं अट्ठयउत्तो । !]

यौगन्धरायणः—(आत्मगतम्) अहो महद्भारमुद्रहतिरुमण्वान् ! कुनः

16 सविश्रमो ह्ययं भारः प्रसक्तस्तस्य तु श्रमः ।

तस्मिन् सर्वमधीनं हि यत्राधीनो नराधिपः ॥१५॥

(प्रकाशम्) अथ भोः ! पर्यवस्थापित इदानीं स राजा ?

ब्रह्मचारी—तदिदानीं न जाने । 'इह तया सह हमितम्, इह तया

20 सह कथितम्, इह तया सह पर्युषितम्, इह तया सह कुपितम्,  
इह तया सह शयितम्,'-इत्येवं विलपन्तं तं राजानममात्यैर्महता

यत्नेन तस्माद् ग्रामाद् गृहीत्वापक्रान्तम् । ततो निष्क्रान्ते राजनि  
प्रोषितनक्षत्रचन्द्रमिव नभोऽरमणीयः संवृत्तः स ग्रामः । ततोऽहमपि  
निर्गतोऽस्मि ।

तापसी—स खलु गुणवान् नाम राजा, य आगन्तुकेनाप्यनेनैवं 4  
प्रशस्यते । [सो खु गुणवन्तो णाम राआ, जो आअन्तुएण वि  
इभिणा एव्वं पसंसीअदि ।]

चेटी—मर्तृदारिके, किं नु खल्वपरा स्त्री तस्य हस्तं गमिष्यति ?

[मर्तृदारिए, किं णु खु भवरा इत्थिआ तस्स हत्थं गामिस्सदि ?] 8

पद्मावती—(आत्मगतम्) मम हृदयेनैव सह मन्त्रितम् । [मम हिअएण  
एव्व सह मन्तिदं ।]

ब्रह्मचारी—आपृच्छामि भवन्तौ । गच्छामस्तावत् ।

उभौ—गम्यतामर्थसिद्धये ।

12

ब्रह्मचारी—तथास्तु ।

(निष्क्रान्तः)

यौगन्धरायणः—साधु ! अहमपि तत्रभवत्याभ्यनुज्ञातो गन्तुमिच्छामि ।

काञ्चुकीयः—तत्रभवत्याभ्यनुज्ञातो गन्तुमिच्छति किल ?

पद्मावती—भार्यस्य भृगिनिकर्षेण वितोत्कण्ठिष्यते । [अय्यस्स 16

भइणिआ अय्येण विता उक्कण्ठिस्सदि ।]

यौगन्धरायणः—साधु जनहस्तगतैषा नोत्कण्ठिष्यति । (काञ्चुकीय-

मवलोक्य) गच्छामस्तावत् !

काञ्चुकीयः—गच्छतु भवान् पुनर्दर्शनाय ।

20

यौगन्धरायणः—तथास्तु ।

(निष्क्रान्तः)



काञ्चुकीयः—समय इदानीमभ्यन्तरं प्रवेष्टुम् ।

पद्मावती—आर्ये, वन्दे । [अर्ये, वन्दामि ।]

तापसी—जाते तव सदृशं भर्तारं लभस्व । [जादे, तव सदृशं भर्तारं  
4 लभेहि ।]

वासवदत्ता—आर्ये, वन्दे तावदहम् । [अर्ये, वन्दामि दाव अहं ।]

तापसी—त्वमप्यचिरेण भर्तारं समासादय । [तुवं पि अचिरेण भर्तारं  
समासादेहि ।]

8 वासवदत्ता—अनुगृहीतास्मि । [अणुगृहीदस्मि ।]

काञ्चुकीयः—तदागम्यताम् । इत इतो भवत्यः । संप्रति हि,

खगा वासोपेताः सलिलमवगाढो मुनिजनः

प्रदीप्तोऽग्निर्भाति प्रविचरति धूमो मुनिवनम् ।

12 परिभ्रष्टो दूराद्रविरपि च संक्षिप्तकिरणो

रथं व्यावर्त्यासौ प्रविशति शनैरस्ताशिखरम् ॥१६॥

( निष्क्रान्ताः सर्वे )

प्रथमोऽङ्कः ।

## अथ द्वितीयोऽङ्कः ।

(ततः प्रविशति चेटी)

चेटी—कुञ्जरिके ! कुञ्जरिके ! कुत्र कुत्र भर्तृदारिका पद्मावती ?  
 किं भणसि ? “एषा भर्तृदारिका माहवीलतामण्डवस्य पार्श्वतः कन्दु-  
 केन कीडति” इति । यावद् भर्तृदारिकामुपसर्पामि । (परिक्रम्यावलोक्य)  
 अम्मो ! इयं भर्तृदारिका उत्कृतकर्णचूलिकेन व्यायामसंज्ञातस्वेद- 4  
 बिन्दुविचित्रितेन परिश्रान्तरमणीयदर्शनेन मुखेन कन्दुकेन कीड-  
 न्तीति एवागच्छति । यावदुपसर्प्यामि । [कुञ्जरिए ! कुञ्जरिए ।  
 कर्हि कर्हि भट्टिदारिआ पदुमावदी ? किं भणासि ‘एसा भट्टि-  
 दारिआ माहवीलतामण्डवस्स पस्सदो कन्दुएण कीळदि’ ति ? 8  
 जाव भट्टिदारिअं उवसप्पामि । (परिक्रम्यावलोक्य) अम्मो, इअं  
 भट्टिदारिआ उक्करिदक्कणचूळिण वाआमसज्जादसेदबिन्दु-  
 विइत्तिदेण परिस्सन्तरमणीअदंसणेण मुहेण कन्दुएण कीळन्दी इदो  
 एव्व आअच्छदि । जाव उवैसप्पिस्सं ॥] (निष्क्रान्ता) 12

### प्रवेशकः ।

(ततः प्रविशति कन्दुकेन कीडन्ती पद्मावती सपरिवारा वासवदत्तया सह ।)  
 वासवदत्ता—हला, एष ते कन्दुकः । [हळा, एसो दे कन्दुओ ।]  
 पद्मावती—आर्ये, भवत्विदानीमेतावत् । [अय्ये, भोदु दारिणि एत्तअं ।] 16  
 वासवदत्ता—हलौ, अतिचिरं कन्दुकेन कीडित्वाधिकसंज्ञातरागौ  
 परकीयाविव ते हस्तौ संवृतौ । [हळा, अदिचिरं कन्दुएण कीळिअ

- |                                     |                            |                           |
|-------------------------------------|----------------------------|---------------------------|
| 1. ०दारिका पद्मावती.                | 2. पार्श्वगता.             | 3. उपसर्पामि (उपसप्पामि). |
| 4. आवान्तिकावेपथारिणी वासवदत्ता च.  | 5. हला किंनिमित्तं वारयासि |                           |
| (किं निमित्तं वारयि) इत्यधिक; पाठः. |                            |                           |

अहिअसज्जादराआ परकेरआ विअ दे हत्था संवुत्ता ।]

चेटी—क्रीडतु, क्रीडतु तावद् भर्तृदारिका । निर्वर्त्यतां तावदयं कन्या-  
भावरमणीयः कालः । [क्रीळदु, क्रीळदु दाव भट्टिदारिआ ।

णिव्वत्तीअदु दाव अअं कण्णामावरमणीओ काळो ।]

4 पद्मावती—आर्ये किमिदानीं मामपहमितुमिव निध्यायसि ? [अय्ये,  
किं दाणि मं ओहसिदुं विअ णिज्झाअसि ?]

वासवदत्ता—नहि नहि । हत्था, अधिकमद्य शौभसे । अभित इव  
8 तेऽद्य वरमुखं पश्यामि । [णहि णहि । हत्था, अधिअं अज्ज  
सोहसि । अभिदो विअ दे अज्ज वरमुहं पेक्खामि]

पद्मावती—अपेहि । मेदानीं मामपहस । [अवेहि । मा दाणिं मं  
ओहस ।]

12 वासवदत्ता—एषास्मि तूष्णीका, भविष्यन्महासेनवधु ! [एसास्मि  
तुह्मीआ भविसम्महासेणवद् ।]

पद्मावती—क एष महासेनो नाम ? [को एसो महासेणो णाम ?]

वासवदत्ता—अस्त्युज्जयिनीयो राजा प्रद्योतो नाम । तस्य बलपरि-  
16 माणनिर्वृत्तं नामधेयं महासेन इति । [अत्थि उज्जदणीओ राआ  
पज्जोदो णाम तस्य बलपरिमाणणिव्वुत्तंगामहेअं महासेणो त्ति ।]

चेटी—भर्तृदारिका तेन राज्ञा सह संबन्धं नेच्छति । [भट्टिदारिआ  
तेण रज्जा सह सम्बन्धं णेच्छदि ।]

20 वासवदत्ता—अथ केन खल्विदानीममिलषति ? [अह केण खु दाणिं  
अमिळसदि ?]



चेटी—अस्ति वत्सराज उदयनो नाम । तस्य गुणान् भर्तृदारिका-  
मिलषति । [अतिय वच्छराओ उदअणो णाम । तम्म गुणाणि  
भट्ठिदारिआ अभिलसदि ।]

वासवदत्ता—(आत्मगतम्) आर्यपुत्रं भर्तारममिलषति ! (प्रकाशम्) 4  
केन कारणेन ? [अय्यउत्तं भत्तारं अभिलसदि ! केण कारणेण !]

चेटी—सानुकोश इति । [साणुक्कोपो ति ।]

वासवदत्ता—(आत्मगतम्) जानामि जानामि । अयमपि जन एव-  
मुन्मादितः॥ जाणामि जाणामि । अअं वि जणो एवं उम्मादिदो ।] 8

चेटी—भर्तृदारिके, यदि स राजा विरूपो भवेत् । [भट्ठिदारिए ! जदि  
सो राआ विरूपो भवे ।]

वासवदत्ता—नहि नहि । दर्शनीय एव । [णहि णहि । दंसणीओ एव्व ।]

पद्मावती—आर्ये, कथं त्वं जानासि ? [अय्ये, कहं तुवं जाणासि ?] 12

वासवदत्ता—(आत्मगतम्) अर्यपुत्रपक्षपातेनातिक्रान्तः समुदाचारः ।  
किमिदानीं करिष्यामि ? भवतु दृष्टम् । (प्रकाशम्) हला, एव-  
मुञ्जयिनीयो जनो मन्त्रयते । [अय्यउत्तपक्खवादेण अदिकन्दो  
समुदाआरो । किं दाणिं करिस्सं ? होदु दिट्ठं । हळा एवं उञ्ज- 16  
इणीओ जणो मन्तेदि ।]

पद्मावती—युज्यते । न खल्वेष उञ्जयिनीदुर्लभः । सर्वजनमनोभि-  
रामं खलु सौभाग्यं नाम । [जुज्जइ । ण खु एसो उज्जणी-  
दुल्लहो । सव्वजनमणोभिरामं खु सोभागं णाम ।]

20

(ततः प्रविशति धात्री )

धात्री—जयतु भर्तृदारिका ! भर्तृदारिके, दत्तासि । [जेदुं भट्टिदारिका !  
भट्टिदारिए, दिण्णासि ।]

वासवदत्ता—आर्ये, कस्मै ? [अय्ये कस्स ?]

4 धात्री—वत्सराजायोदयनाय । [वच्छराअस्स उदअणस्स ।]

वासवदत्ता—अथ कुशली स राजा ? [अह कुमळी सो राआ ?]

धात्री—कुशली सँ इहागतः । तस्य भर्तृदारिका प्रतीष्टा च ।  
[कुमळी सो<sup>१</sup> इह आअदो । तस्स भट्टिदारिका पडिच्छिदा अ ।]

8 वासवदत्ता—अत्याहितम् ! [अच्चाहिदं !]

धात्री—किमत्रात्याहितम् ? [किं एत्थ अच्चाहिदं ?]

वासवदत्ता—न खलु किञ्चित् । तथा नाम सन्तप्पिअ उदासीणो भवतीति ।  
[ण हु किञ्चि । तह णाम सन्तप्पिअ उदासीणो होदि त्ति ।]

12 धात्री—आर्ये, आगमप्रधानानि सुलभपर्यवस्थानानि महापुरुषहृदयानि  
भवन्ति<sup>२</sup> । [अय्ये, आगमप्पहाणाणि सुलहपय्यवत्थाणाणि महा-  
पुरुसहिअआणि होन्ति<sup>३</sup> ।]

वासवदत्ता—आर्य, स्वयमेव तेन वृता ? [अय्ये, सअं एव तेण  
16 वरिदा ?]

धात्री—नहि नहि । अन्यप्रयोजनं न हागतस्याभिजनविज्ञानवयोरूपं  
दृष्ट्वा स्वयमेव महाराजेन दत्ता । [णहि णहि । अण्णप्पओअ-  
णेण इह आअदस्स अभिजणविज्जाणवओरुवं पेक्खिअ सअं  
20 एव महाराएण दिण्णा ।]

वासवदत्ता—(आत्मगतम्) एवम् ! अनपराद्ध इदानीमत्रार्यपुत्रः ।

1. जेदु, जेदु, 2. स आ०. 3. होन्ति सौख्यभूषणानि (शोकशून्यानि)

[ एवं । अगवरद्धो दाणि एत्थ अट्ठयउत्तो । ] (प्रविश्यापरा)  
 चेटी—त्वरतां त्वरतां तावदार्या । अद्यैव किल शोभनं नक्षत्रम् ।  
 अद्यैव कौतुकमङ्गलं कर्तव्यमित्यस्माकं भट्टिणी भणति । [ तुवरदु  
 तुवरदु दाव अट्ठया । अज्ज एव्व किल सोभणं णक्खत्तं । अज्ज ४  
 एव्व कोदुअमङ्गलं कादव्वं त्ति अह्माणं भट्टिणी भणादि । ]  
 वासवदत्ता—(आत्मगतम्) यथा यथा त्वरते, तथा तथान्धीकरोति मे  
 हृदयम् ! [ जह जह तुवरदि, तह तह अन्धीकरेदि मे हिअअं । ]  
 धात्री—ऐत्वेतु भर्तृदारिका । [ ऐदु एदु भट्टिदारिआ ] ८

( निष्क्रान्ताः सर्वे )

द्वितीयोऽङ्कः

अथ तृतीयोङ्कः

(ततः प्रविशति विचिन्तयन्ती वासवदत्ता )

12

वासवदत्ता—विवाहामोदनङ्कुले अन्तःपुरचतुःशाले परित्यज्य पद्मा-  
 वतीमिहागतास्मि प्रमदवनम् । यावदिदानीं भगधेयनिर्वृत्तं दुःखं  
 विनोदयामि । (परिक्रम्य) अहो अत्याहितम् ! आर्यपुत्रोऽपि  
 नाम परकीयः संवृत्तः ! यावदुपविशामि । (उपविश्य) धन्या 16  
 खलु चक्रवाकव्यूः या विरहिता न जीवति । न खल्वहं प्राणान्  
 परित्यजामि । आर्यपुत्रं पश्यामीत्येतेन मनोरथेन जीवामि मन्द-

1. अन्धकारेण पिहितं विअ (अन्धकारेण पिडितामिव.) 2. पविमदु दाव  
 अमगन्तं भट्टिदारिआ. 3. मचिन्ता. 4. अन्योन्यविरहिता.



भागा । [ विवाहामोदमङ्कुले अन्ते उरचउत्साले परित्तिजिअ पदु-  
मावदिं इह आअदस्सि पमदवणं । जाव दाणिं माअदेअणिव्वुत्तं  
दुःखं विणोदेमि । अहो अच्चाहिदं ! अय्यउत्तो वि णाम परकेरओ  
4 संवुत्तो । जाव उवविसामि । धञ्जा खु चक्कवाअवद्दु जा विरहिदो  
ण जीवइ । ण खु अहं पाणाणि परित्तजामि । अय्यउत्तं पेक्खामि  
त्ति एदिणा मणोरहेण जीवामि मन्दभाआ । ]

(ततः प्रविशति पुष्पाणि गृहीत्वा चेटी ।)

8 चेटी—क नु खलु गता आर्यावन्तिका ? ( परिक्रम्यावलोक्य ) अम्मो,  
इयं चिन्ताशून्यहृदया नीहारप्रतिहतचन्द्रलेखेवामण्डितभद्रकं वेषं  
धारयन्ती प्रियङ्गुशिलापट्टके उपविष्टा । यावदुपसर्पामि । ( उपसृत्य )  
आर्ये आवन्तिके, कः कालः त्वामन्विष्यामि ? [ कर्हि णु खु गदा  
12 अय्या आवन्तिआ । अम्मो इअं चिन्तासुञ्जहिअआ णीहार-  
पडिहदचन्दलेहा विअ अमण्डितभद्रअं वेषं धारअन्दी पिअंगु-  
सिळापट्टए उवविट्ठा । जाव उवमप्पामि । अय्ये आवन्तिए, को  
कालो तुमं अण्णेसामि ? ]

16 वासवदत्ता—किंनिमित्तम् ? [ किण्णिमित्तं ? ]

चेटी—अस्माकं भट्टिनी भणति “महाकुलप्रसूता स्निग्धा निर्वृणे”ति;  
इमां तावत् कौतुकमालिकां गुम्फत्वार्या । [ आह्वाअं भट्टिणी  
भणादि ‘महाकुलप्रसूता सिणिद्धा णिउण्णो’ ति; इमं दाव कोदु-  
20 अमालिअं गुह्यदु अय्या । ]

1. अण्णोणवि०. 2. पुष्पहस्ता. 3. णीहारगदा पडिवदचन्द्र०. (निहारगता  
प्रतिपञ्चन्द्र०). 4. णिउणा आवन्तिआ ति ।

वामवदत्ता—अथ कस्मै किल गुम्फितव्यम् ? [अहं कस्मै किंल  
गुम्फितव्यं ?]

चेटी—अस्माकं भर्तृदारिकायै । [अस्माकं भर्तृदारिकायै ।]

वामवदत्ता—(आत्मगतम्) एतदपि मया कर्तव्यमासीत् । अहो ४  
अकरुणाः खल्वीश्वराः ! [एदं पि मए कर्तव्यं आसी । अहो !  
अकरुणा खु इस्सरा !]

चेटी—आर्ये, मेदानीमन्यच्चिन्तयित्वा । एव जामाता मणिभूम्य  
स्नाति । शीघ्रं तावद् गुम्फित्वार्या । [अर्ये, मां दारिणि अण्णं ८  
निन्तिअ । एसो जामादुओ मणिभूमिए ह्लाअदि ! सिग्घं दाव  
गुह्यदु अर्या ।]

वामवदत्ता—(आत्मगतम्) नै शक्नोम्यन्यच्चिन्तयितुम् । (प्रकाशम्)  
हला, किं दृष्टो जामाता ? [णै मक्कणोमि अण्णं चिन्तेदु । हला, १२  
किं दिठ्ठो जामादुओ ?]

चेटी—आम । दृष्टो भर्तृदारिकायाः स्नेहेनास्माकं कौतूहलेन च ।  
[आम । दिठ्ठो भर्तृदारिकायै सिणेहेन अस्माकं कौतूहलेन अ ।]

वामवदत्ता—कीदृशो जामाता ? [कीदिसो जामादुओ ?] १६

चेटी—आर्ये, भणामि तावद् ; नेहशो दृष्टपूर्वः । [अर्ये, भणामि  
दाव ; ण ईरिसो दिठ्ठपूर्वो ।]

वामवदत्ता—हला, भण भण, किं दर्शनीयः ? [हला, भणाहि भणाहि,  
किं दंसणीओ ?] २०

१. अलं दारिणि अणुचि०. २. कहं म. ३. दाव ; ईदिसो जामादुओ अदिदिपूर्वो.

चेटी—शक्यं भणितुं शरचापहीनः कामदेव इति । [मयकं भणितुं  
मरणावहीणो कामदेवो न्ति ।]

वासवदत्ता—भवत्वेतावत् । [होदु एतत्तम् ।]

4 चेटी—किंनिमित्तं वारयामि ? [किंनिमित्तं वारयामि ?]

वासवदत्ता—अयुक्तं परपुरुषसंकीर्तनं श्रोतुम् । [अजुक्तं परपुरुष-  
सङ्कितं सोदुं ।]

चेटी—तेन हि गुम्फत्वार्या शीघ्रम् । [तेन हि गुम्फादु अग्या मिग्वं ।]

3 वासवदत्ता—इयं गुम्फामि । आनय तावत् । [इअं गुम्फामि ।  
आणेहि दाव ।]

चेटी—गृह्णात्वार्या । [गह्नु अग्या ।]

वासवदत्ता—( वर्जयित्वा विलोक्य ) इदं तावदौषधं किं नाम ? [इमं  
12 दाव औसहं किं नाम ?]

चेटी—अविधावाकरणं नाम । [अविहवाकरणं नाम ।]

वासवदत्ता—( आत्मगतम् ) इदं बहुशो गुम्फितव्यं मम च पद्मावत्याश्च ।  
( प्रकाशम् ) इदं तावदौषधं किं नाम ? [इदं बहुशो गुम्फितव्यं

16 मम अ पदुमावदीए अ । इदं दाव औसहं किं नाम ?]

चेटी—सपत्नीमर्दनं नाम । [सवत्तिमर्दनं नाम ॥]

वासवदत्ता—इदं न गुम्फितव्यम् । [इदं न गुम्फितव्यं ।]

चेटी—कस्मात् ? [कीसं ?]

20 वासवदत्ता—उपरता तस्य भार्या तन्निष्प्रयोजनमिति । [उवरदा

1. वास०—(आत्मगतम् ) इयं गुम्फामि मन्दभागा (इअं गुम्फामि मन्दभागा)  
(आवर्ज्यं विलोक्य प्रकाशम् ।) 2. किंनिमित्तम्.



तस्म भय्या । तं णिप्पओअणं ति ।] ( प्रविश्य अपरा )

चेटी—त्वरतां त्वरतामार्था । एष जामाता अविधवाभिरभ्यन्तर-  
चतुःशालं प्रवेश्यते । [तुवरदु तुवरदु अय्या । एसो जामादुओ  
अविहवाहिं अब्भन्तरचउस्माळं पवेणीअदि ।]

वासवदत्ता—अयि, वदामि गृहाणैवत् । [ अइ, वदामि गह्ण एदं ।]

चेटी—शोभनम् । आर्ये, गच्छामि तावदहम् । [ सोहणं । अय्ये  
गच्छामि दाव अहं । ] ( उभे निष्क्रान्ते )

वासवदत्ता—गतैषा । अहो अत्याहितम् ! आर्यपुत्रोऽपि नाम परकीयः ४  
संवृत्तः । अहमपि शय्यायां मम दुःखं विनोदयामि यदि निद्रां  
लभे । [ गदा एमा । अहो अच्चाहिदं ! अय्यउत्तो वि णाम  
परकेरओ संवुतो । अहं वि सय्याए मम दुक्खं विणोदेमि जदि  
णिदं लभामि । ] ( निष्क्रान्ता ) 12

### तृतीयोऽङ्कः

### अथ चतुर्थोऽङ्कः

( ततः प्रविशति विदूषकः )

विदूषकः—( सहस्रम् ) भोः दिष्ट्या तत्रभवतो वत्सुराजस्याभिप्रेत- 19  
विवाहमङ्गलरमणीयः काञ्चो दृष्टः । भोः ! को नामैतज्जानाति तादृशं  
वयमनर्थमलिलावर्ते प्रक्षिप्ताः पुनरुन्मङ्क्ष्याम इति ? इदानीं प्राप्ता-  
देयुष्यते, अन्तःपुरदीर्घिकासु स्नायते, प्रकृतिमधुरसुकुमाराणि 20

1. इअं तुग्गमि । अदे गह्ण 2. एमा जाव दाणे भाअवेओणिवुत्तं दुक्खं  
विणोदेमि । अहो.

- मोदकखाद्यानि खाद्यन्त, इत्यनप्सरस्संवास उत्तरकुरुवासो मयानु-  
भूयते । एकः खलु महान् दोषः ममाहारः सुष्ठु न परिणमति;  
सुप्रच्छदनायां शय्यायां निद्रां न लभे; यथा वानशोणितमभित  
इव वर्तत इति पश्यामि । भोः सुखं नामयपरिभूतमकल्यवर्तं च !  
[ भो ! दिष्टिभा तत्तहोदो वच्छराअस्स अभिप्पेदविवाहमङ्गल-  
रमणिज्जो काळो दिष्टो ! भो ! को णाम एदं जाणादि तादिसे वयं  
अणत्थसल्लिळावत्ते पक्खित्ता उण उम्मज्जिस्सामो त्ति ? इदाणि  
पासादेसु वसीअदि, अन्देउरदिग्घिआमु ह्माईअदि, पक्किदिम-  
उरसुउमाराणि मोदअखज्जआणि खज्जीअन्ति त्ति अणच्छरमं-  
वासो उत्तरकुरुवासो मए अणुमवीअदि । एक्को खु महन्तो  
दोसो मम आहारो सुहृण परिणमदि, सुप्पच्छअणाए सय्याए णिट्ठं  
ण लभामि, जह वादसोणिदं अभिदो विअ वत्तदि नि पेक्खामि ।  
भो सुहं णामअपरिभूदं अकल्लवत्तं च । ] ( ततः प्रविशति चेटी )

- चेटी—कुत्र नु खलु गत आर्यवसन्तकः । ( परिक्रम्यावलोक्य ) अहो  
एष आर्यवसन्तकः ! ( उपगम्य ) आर्य वसन्तक, कः कालस्त्वाम-  
न्विष्यामि ? [ कर्हि णु खु गदो अय्यवसन्तओ ? अहो एसो  
अय्यवसन्तओ ! अय्य वसन्तअ, को काळो तुमं अण्णेसामि ? ]

विदूषकः—( दृष्ट्वा ) किंनिमित्तं भद्रे मामन्विष्यसि ? [ किंनिमित्तं  
भद्रे, मं अण्णेससि ? ]

- चेटी—अस्स कं भट्ठिणी भणति 'अपि स्नातो जामते'ति [ भट्ठिणी  
भट्ठिणी भणादि 'अवि ह्मादो जामादुओ' त्ति । ]

विदूषकः—किंनिमित्तं भवति, पृच्छति ? [किंनिमित्तं भोदि' पृच्छति ।]

चेटी—किमन्यत् । सुमनोवर्णकमाश्रयामीति । [किमणं । सुमणाव-  
ण्णअं आगेमि ति । ]

विदूषकः—स्नातस्तत्रभवान् । सर्वमानयतु भवती वर्जयित्वा भोजनम् । 4

[ह्लादो तत्तमवं । सत्त्वं अणेदु भोदी वज्जिअ भोअणं ।]

चेटी—किंनिमित्तं वारयसि भोजनम् ? [किंनिमित्तं वारेसि भोअणं ।]

विदूषकः—अधन्यस्य मम कोकिलानामक्षिपरिवर्त इव कुक्षिपरिवर्तः  
संवृत्तः । [अवण्णस्स मम कोइळाणं अक्खिपरिवट्ठो विअ कुक्खि- 8  
परिवट्ठो संवुत्तो ।]

चेटी—ईदृश एव भव । [इदिभो एव्व होहि ।]

विदूषकः—गच्छतु भवती । यावदहमपि तत्रभवतः सकाशं गच्छामि ।

[गच्छदु भोदी । जाव अहं वि तत्तहोरो सआसं गच्छामि ।] 12

(निष्क्रान्तौ)

प्रवेशकः ।

(ततः प्रविशति सपरिवारा पद्मावती, आवन्तिकावेषधारिणी वासवदत्ता च)

चेटी—किंनिमित्तं मर्तृदारिका प्रमदवनगता ? [किंनिमित्तं मट्ठिदा- 16  
रिआ प्रमदवणं आअदा ।]

पद्मावती—हला, ते त्वापच्छेफालिकागुल्मकाः पश्यामि कुसुमिता वा  
न वेति । [हळा ताणि दाव सेहाळिभागुल्लआणि पेक्खामि  
कुसुमिदाणि वा ण वेत्ति ।] 20

चेटी—मर्तृदारिके, ते कुसुमिता नाम प्रवालान्नरितैरिव मौक्तिकै-



लम्बकैराचिताः कुसुमैः । [भट्टिदारिए ताणि कुसुमिदाणि णाम  
पवाळन्तरिदेहिं विअ मोत्तिआलम्बएहिं आइदाणि कुसुमेहिं ।]

पद्मावती—हला, यद्येवं किमिदानीं विलम्बसे ? [हळा जदि एवं किं  
4 दाणिं विळम्बेसि ।]

चेटी—तेन ह्यस्मिञ् शिलापट्टके मुहूर्तकमुपविशतु भर्तृदारिका ।  
यावदहमपि कुसुमावचयं करोमि । [तेण हि इमस्सि सिळावट्टए  
मुहुत्तअं उपविसदु भट्टिदारिआ । जाव अहं वि कुसुमावचअं

8 करेमि ।]

पद्मावती—आर्ये, किमत्रोपविशावः ? [अय्ये किं एत्थ उपविसामो ?]

वासवदत्ता—एवं भवतु । [एवं होदु] (उभे उपविशतः)

चेटी—(तथा कृत्वा) पश्यतु पश्यतु भर्तृदारिका, अर्धमनःशिला-  
12 पट्टकैरिव शेफालिकाकुसुमैः पूरितं मेऽञ्जलिम् । [पेक्खदु पेक्खदु  
भट्टिदारिआ, अद्धमणसिळावट्टएहिं विअ सेहाळिआकुसुमेहिं  
पूरिअं मे अञ्जलिं ।]

पद्मावती—(दृष्ट्वा) अहो विचित्रता कुसुमानां ! पश्यतु पश्यत्वार्या ।

16 [अहो विइत्तदा कुसुमाणं । पेक्खदु पेक्खदु अय्या ।]

वासवदत्ता—अहो दर्शनीयता कुसुमानाम् ! [अहो दंमणीअदा  
कुसुमाणं ।]

चेटी—भर्तृदारिके, किं भूयोऽवचेष्ट्यामि ? [भट्टिदारिए किं भूयो  
20 अवइणुस्सं ।]

पद्मावती—हला मा मा भूयोऽवचित्त्य । [हळा मा मा भूयो अवइणिअ]

वासवदत्ता—हला किंनिमित्तं वारयसि ? [हळा किंणिमित्तं वारेसि ।]

पद्मावती—आर्यपुत्रेण इहागत्येमां कुसुमसमृद्धिं दृष्ट्वा संमानिता भवेयम् । [अय्यउत्तो इह आअच्छिअ इमं कुसुमसमिद्धिं पेक्खिअ सम्माणिदा भवेअं ।]

वासवदत्ता—हञ्जा, प्रियस्ते भर्ता ? [हळा, पिओ दे भत्ता ?] 4

पद्मावती—आर्ये न जानामि । आर्यपुत्रेण विरहितोत्कण्ठिता भवामि । [अय्ये ण आणामि । अय्यउत्तेण विरहिदा उक्कण्ठिदा होमि ।]

वासवदत्ता—(आत्मगतम्) दुष्करं खल्वहं करोमि । इयमपि नामैवं मन्त्रयते । [दुक्खरं खु अहं करेमि । इअं विणाम एव्वं मन्तेदि] 8

चेटी—अभिजातं खलु भर्तृदारिकया मन्त्रितं 'प्रियो मे भर्ता'इति । [अभिजादं खु भट्टिदारिआए मन्तिदं 'पिओ मे मत'ति ।]

पद्मावती—एकः खलु मे संदेहः । [ऐक्को खु मे सन्देहो ।]

वासवदत्ता—किं किम् ? [किं किं ?] 12

पद्मावती—यथा ममाार्यपुत्रस्तयवार्याया वासवदत्ताया इति । [जह मम अय्यउत्तो तह एव्व अय्याए वासवदत्ताए त्ति ।]

वासवदत्ता—अतोऽप्यधिकम् । [अदो वि अहिअं ।]

पद्मावती—कथं त्वं जानासि ? [कहं तुवं जाणासि ?] 16

वासवदत्ता—(आत्मगतम्) हम् । आर्यपुत्रपक्षपातेनातिक्रान्तः समुदाचारः । एवं तावद् भणिष्यामि । यद्यल्पः स्नेहः सा स्वजनं न परित्यजति । [हं । अय्यउत्तपैक्खवादेण अदिक्कन्दो समुदाआरो । एव्वं दाव भणिस्सं । (प्रकाशम्) जइ अप्पो सिणेहो सा सज्जणं 20

1. जइ अय्यउत्तो इह दाव.....पेक्खेद (यद्यार्यपुत्र इह तावदा० प्रक्षेते.)

2. एत्तओ. 3. सिणेहेण । भोदु एदं...

ण परित्तजदि ।]

पद्मावती—ममिष्यम् । [होदैवम् ।]

चेटी—मर्तृदारिके साधु मर्तारं भण अहमपि वीणां शिक्षिष्य इति ।

4 [मट्टिदारिए साधु मट्टारं भणाहि अहं पि वीणं सिक्खिस्सामि त्ति ।]

पद्मावती—उक्तो मयार्यपुत्रः । [उक्तो मए अय्यउक्तो ।]

वासवदत्ता—ततः किं भणितम् ? [तदो किं भणिदं ?]

पद्मावती—अभणित्वा किञ्चिद् दीर्घं निःश्वस्य तूष्णीकः संवृत्तः ।

8 [अभणिअ किञ्चि दिग्घं निस्ससिअ तुल्लोओ संवुत्तो ।]

वासवदत्ता—ततस्त्वं किमिदं तर्कयसि ? [ततो तुवं किं विअं तक्केमि ?]

पद्मावती—तर्कयाम्यार्याया वासवदत्ताया गुणान् स्मृत्वा दक्षिण-  
तया समाग्रतो न रोदितीति । [तक्केमि अय्याए वासुवदत्ताए

12 गुणाणि सुमरिअ दक्खिणदाए मम अग्गदो ण रोदिदि त्ति ।]

वासवदत्ता—(आत्मगतम्) धन्या खल्वस्मि यद्येवं मृत्यं भवेत् । [धञ्जा  
खु ह्मि जदि एव्वं सच्चं भवे ।]

(ततः प्रविशति राजा विदूषकश्च)

16 विदूषकः—ही ही प्रचिनपतिनबन्धुजीवकुसुमविरलवानरमणीयं प्रमद-  
वनम् । इतस्तावद् भवान् । [ही ही । पच्चिअण्डिअबन्धुजीव-  
कुसुमविरलवादरमणिज्जं पमदवणं । इदो द्दोव भव ।]

राजा—अयमय वसन्तक । अयमयमागच्छामि ।

20 कामनोज्जयिनीं गते मयि तदा कामर्ण्यवस्थां गते  
दृष्ट्वा स्वैरभवन्ति राजतनयां पञ्चषेवः पार्तिताः ।

1. जुज्जइ (युज्यते). 2. किंत्ति. (किमिति) 3. दक्खिण्णदाए (दाक्षिण्यतया).  
4. णववियद्धिअबन्धु० विरलसंपात (नवविवर्धित...संपात). 5. पात. 6. इदो इदो.



<sup>10</sup>तैरद्यापि, <sup>12</sup>सशल्यमेव, <sup>11</sup>हृदयं <sup>13</sup>भूयश्च <sup>14B</sup>विद्धा <sup>14R</sup>वय

<sup>15C</sup>पञ्चेषु <sup>16</sup>मदनो, <sup>16A</sup>यदा, <sup>17A</sup>कथमयं <sup>17B</sup>पष्ठः <sup>17C</sup>शरः <sup>18B</sup>पातितः ॥१॥

विदूषकः—कुत्र नु खलु गता तत्रभवती पद्मावती । लतामण्डपं गता  
भवेद्, उताहो असनकुसुमसंचितं व्याघ्रचर्मावगुण्ठितमिव पर्वत- 4  
तिलकं नाम शिलापट्टकं गता भवेद्, अथवा अधिककटुकगन्धसप्त-  
च्छदवनं प्रविष्टा भवेद्, अथवा लिखितमृगपक्षिसंकुलं दारुपर्वतकं गता  
भवेत् । (ऊर्ध्वमवलोक्य) ही ही शरत्कालनिर्मलेऽन्तरिक्षे प्रसादित-  
बलदेवबाहुदर्शनीयां सारसपङ्क्तिं यावत् समाहितं गच्छन्तीं पश्यतु 8  
तावद् भवान् । [अहिं णु खु गदा तत्तहोदी पदुमावदी । लता-  
मण्डपं गदा भवे उताहो असनकुसुमसच्चिदं वग्नचर्मावगुण्ठितं  
विअ पव्वदतिळअं णाम सिळापट्टअं गदा भवे, आदु अधिअकटु-  
अगन्धपत्तच्छदवणं पविट्ठा भवे, अहव आळिहिदमिअपक्खि- 12  
सङ्कुलं दारुपव्वदअं गदा भवे, ही ही सरअक्कालणिम्मळे अन्त-  
रिक्खे पसादिअबलदेवबाहुदंसणीअं सारसपन्ति जाव समाहिदं  
गच्छन्ति पेक्खदु दाव भवं ।]

राजा—वयस्य पश्याभ्येनाम् ।

16

<sup>1</sup>ऋज्वायतां च <sup>2</sup>विरलां च <sup>3</sup>नतोल्लतां च

<sup>4</sup>सप्तर्षिवंशकुटिलां च <sup>5</sup>निर्वर्तनेषु ।

निर्मुच्यमानभुर्जगोदरनिर्मलस्य

<sup>7</sup>मीमामिवाम्बरतलस्य विमज्ज्यमानाम् ॥२॥

20

चेटी—पश्यतु पश्यतु भर्तृशरिका एतां कोकनदवालागण्डुररमणीयां

सारसपङ्क्तिं या-त् समाहितं गच्छन्तीम् । अहो भर्ता ! [पेक्खदु पेक्खदु भद्दिदारिआ एदं कोकणदमाळाण्डररमणीअं सारसपन्ति जाव समाहिदं गच्छन्ति । अम्मो भट्टा !]

4 पद्मावती—हम् ! आर्यपुत्रः ! आर्ये तव कारणादार्यपुत्रदर्शनं परिहरामि । तदिमं तावन्माधवीलतामण्डपं प्रविशामः । [हं<sup>१</sup> अय्य-उत्तो ! अय्ये तव कारणादो अय्यउत्तदंमणं परिहरामि । ता इमं दाव माहवीळदामण्डवं पविसामो ।]

8 वासवदत्ता—एवं भवतु । [एवं होदु ।] (तथा कुर्वन्ति)

विदूषकः—तत्रभवती पद्मावतीहागत्य निर्गता भवेत् । [तत्तहोदी पदुमावदी इह आअच्छिअ णिग्गदा भवे ।]

राजा—कथं भवान् जानाति ?

12 विदूषकः—इमानवचितकुसुमान् शेफालिकागुच्छकान् प्रेक्षतां तावद् भवान् । [इमाणि अवइदकुसुमाणि शेफालिआगुच्छआणि पेक्खदु दाव भवं ।]

राजा—अहो विचित्रता कुसुमस्य, वसन्तक !

16 वासवदत्ता—(आत्मगतम्) वसन्तकमंकीर्तनेनाहं पुनर्जानामि उज्जयिन्यां वर्त इति । [वसन्तअसङ्कित्तणेण अहं पुण जाणामि उज्जइणीए वत्तामि त्ति ।]

राजा—वसन्तक, अस्मिन्नेवासीनौ शिलातले पद्मावतीं प्रतीक्षिष्यावहे ।

20 विदूषकः—भोस्तथा । (उपविश्योत्थाय) ही ही शरत्कालवीक्षणो दुःसह आतपः । तदिमं तावन्माधवीमण्डपं प्रविशावः । [भो तह ।]

1. एसा...रमणिज्जसारसपम्ती...हिदा गच्छदि । 2. 1. 3. ०आणि अ.

ही ही सरअकाळतिकखो दुस्सहो आदवो । ता इमं दाव माहवी-  
मण्डवं पविसामो ।]

राजा—बाढम् । गच्छाग्रतः ।

विदूषकः—एवं भवतु । [एवं होदु ।] (उभौ परिक्रामतः) 4

पद्मावती—सर्वमाकुलं कर्तुकाम आर्यवसन्तकः । किमिदानीं कुर्मः ?

[सर्वं आउळं कर्तुकामो अर्यवसन्तओ । किं दाणिं करेह ?]

चेटी—भर्तृदारिके, एतां मधुकरपरिणिलीनामवलम्बलतामवधूय भर्तारं  
वारयिष्यामि ? [भट्टिदारिए, ऐदं महुअरपरिणिळीणं ओळंबळदं 8  
ओधूय भट्टारं वारइस्सं ?]

पद्मावती—एवं कुरु । [एवं करेहि ।] (चेटी तथा करोति)

विदूषकः—अविधा ! तिष्ठतु तिष्ठतु तावद् भवान् । [अविहा विट्ठु  
दाव भवं ।] 12

राजा—किमर्थम् ?

विदूषकः—दास्याः पुत्रैर्मधुकैः पीडितोऽस्मि । [दासीएपुत्तेहिं महु-  
अरेहि पीडितो ह्मि ।]

राजा—मा मा भवानेवम् । मधुकरसंत्रासः परिहार्यः । पश्य । 16

मधुमदकुला, मधुकरा, मदनातीभिः, प्रियाभिरुपगूढाः, ।

पादन्यासविषण्णा, वर्यमिव, कान्तावियुक्ताः स्युः, ॥३॥

तस्मादेहैवासिष्यावहे ।

विदूषकः—एवं भवतु । [एवं होदु ।] (उभावुपविशतः) 20

[राजा—(अवलोक्य)]

1. एवं करोमि । एदं०. 2. भो तह (तथा). 3. अयं ग्रन्थः रामचन्द्रप्रणीते  
नाट्यदर्पणे—“यथा भामकृते स्वप्रवामवदत्ते शेफालिकामण्डपशिलातलमवलोक्य वत्स-  
राजः—पादाक्रान्तानि...” इत्युपन्यासपूर्वमनुमानादोहरणत्वे-नोदाहृतः— इत्यत्रापि  
श्रीमद्भिः गणपतिशास्त्रिभिः योग्यतया निवेशितः ।



पादाक्रान्तानि<sup>२</sup> पुष्पाणि<sup>५</sup> सोष्म<sup>५</sup>, चेदं<sup>३</sup> शिलातलम् ।  
नूनं<sup>५</sup>, कार्चिदिहासीना<sup>५</sup> मां<sup>५</sup> दृष्ट्वा<sup>४३</sup> सहसा<sup>५</sup> गता ॥]

चेटी-भर्तृदारिके रुद्धाः खलु स्मो वयम् । [भट्टिदारिए रुढा खु ह्य वयं ।]

4 पद्मावती-दिष्टचोपविष्ट आर्यपुत्रः । [दिष्टिआ उवविष्टो अय्यउत्तो ।]

वासवदत्ता-(आत्मगतम्) दिष्ट्या प्रकृतिस्थशरीर आर्यपुत्रः ! [दिष्टिआ पकिदित्थसरीरो अय्यउत्तो ।]

चेटी-भर्तृदारिके साश्रुपाता खल्वार्याया दृष्टिः ! [भट्टिदारिए । सस्सु-

8 पादा खु अय्याए दिष्टि ।]

वासवदत्ता-एषा खलु मधुकराणामविनयात् काशकुसुमरेणुना पतितेन सोदका मे दृष्टिः । [एसा खु बहुकराणं अविगिआदो काम-कुसुमरेणुणा पडिदेण सोदका मे दिष्टि ।]

12 पद्मावती-युज्यते । [जुज्जइ ।]

विदूषकः-भोः शून्यं खल्विदं प्रमदवनम् । प्रष्टव्यं किञ्चिदस्ति ।  
पृच्छामि भवन्तम् । [भो सुण्णं खु इदं पमदवणं । पुच्छिदव्वं किञ्चि अत्थि । पुच्छामि भवन्तं ।]

16 राजा-छन्दनः ।

विदूषकः-का भवतः प्रिया, इदानीं तत्रभवती वासवदत्ता, इदानीं पद्मावती वा ? [का भवदो पिआ तदार्णि तत्तहोदी वामवदत्ता इदार्णि पदुमावदी वा ?]

20 राजा-किमिदानीं भवान् महति बहुमानपङ्कटे मां न्यस्यति ।

पद्मावती-हला यादृशे सङ्कटे निक्षिप्त आर्यपुत्रः । [हला जादिसे सङ्कडे निक्खित्तो अय्यउत्तो ।]

वासवदत्ता—(आत्मगतम्) अहं च मन्दभागा । [अहं अ मन्दभागा ।]

विदूषकः—स्वैरं स्वैरं भणतु भवान् ; एकोपरता अपरासंनिहिता ।

[सेरं सेरं भणादु भवं । एक्का उवरदा अवरा असण्णिहिदा ।]

राजा—वयस्य, न खलु न खलु ब्रूयाम् । भवांस्तु मुखरः । 4

पद्मावती—एतावता भणितमार्यपुत्रेण । [एत्तएण भणिदं अय्यउत्तेण ।]

विदूषकः—भोः सत्येन शपामि, कस्मा अपि नाख्यास्ये । एषा संदष्टा मे

जिह्वा । [भो सच्चेण सवामि, कस्स वि ण आचक्खिस्सं । एसा

सन्दष्टा मे जीहा । 8

राजा—नोत्सहे सखे वक्तुम् ।

पद्मावती—अहो अस्य पुरोभागिता ! एतावता हृदयं न जानाति ?

[अहो इमस्स पुरोभाइदा ! एत्तिएण हिअं अं ण जाणादि ?]

विदूषकः—<sup>३</sup>किं न भणति मम ? अँनाख्यायास्माच्छिलापट्टकान्न 12

शक्यमेकपदमपि गन्तुम् । एष रुद्धोऽत्रभवान् । [किं णै भणादि

मम । अँणाचक्खिअ इमादो मिळावट्टआदो ण सक्कं एकपदं वि

गमिदुं । एसो रुद्धो अत्तभवं ।]

राजा—किं बलात्कारेण ? 16

विदूषकः—आम् बलात्कारेण । [आम् बलक्कारेण ।]

राजा—तेन हि पश्यामस्तावत् ।

विदूषकः—प्रसीदतु प्रसीदतु भवान् । वयस्यभावेन शापितोऽसि

यदि सत्यं न भणसि । [प्रसीदतु प्रसीदतु भवं । वअस्सभावेण 20

1. सच्चेण वि. 2. हिअं अं जाणीअदि (हृदयं ज्ञायते), 3. कथं ण. 4. जइ  
अणाचक्खिअं (यच्चनाख्येयं). 5. कथम्.

साविदो सि जइ सच्चं ण भणासि ।]

राजा—का गतिः ! श्रूयताम् ।

पद्मावती<sup>2</sup>, बहु<sup>4</sup>मता<sup>3</sup> मम<sup>4B</sup>, यद्यपि<sup>1</sup> रूपशील<sup>1</sup>माधुर्यैः ।

4 वासवदत्ता<sup>6</sup>बद्धं<sup>7</sup> न<sup>8</sup> तु<sup>5</sup> तावन्मे<sup>7B</sup> मनो<sup>8</sup> हरति ॥४॥

वासवदत्ता—(आत्मगतम्) भवतु भवतु । दत्तं वेतनमस्य परिखेदस्य ।

अहो अज्ञातवासोऽप्यत्र बहुगुणः संपद्यते । [भोदु भोदु । दिण्णं  
वेदणं इमस्स परिखेदस्स । अहो अञ्जादवासं पि एत्थ बहुगुणं

8 सम्पज्जइ ।]

चेटी—भर्तृदारिके, अदाक्षिण्यः खलु भर्ता । [मट्टिदारिए अदक्खिञ्जो  
खु मट्टा ।]

पद्मावती—हला मा मैवम् । सदाक्षिण्य एवार्थपुत्रः य इदानी-

12 मप्यार्याया वासवदत्ताया गुणान् स्मरति । [हला मा एवं ।

सदक्खिञ्जो एव्व अय्यउत्तो जो इदाणि वि अय्याए वासवदत्ताए  
गुणानि सुमरदि ।]

वासवदत्ता—भद्रे अभिजनस्य सहशं मन्त्रितम् । [भद्रे अभिजनस्स

16 सदिसं मन्तिदं ।]

राजा—उक्तं मया । भक्षानिदानीं कथयतु । का भवतः प्रिया तदा

वासवदत्ता, इदानीं पद्मावती वा ?

पद्मावती—आर्यपुत्रोऽपि वसन्तकः संवृत्तः । [अय्यउत्तो पि

20 वसन्तओ संवुत्तो ।]

विदूषकः—किं मे विप्रलपितेन ? उभे अपि तत्त्वभवत्यौ मे बहुमते

[किं मे विप्पळविदेण । उभओ वि तत्तहोदीओ मे बहुमदाओ



राजा—वैधेय ! मामेवं बलाच्छ्रुत्वा किमिदानीं नाभिमाषसे ।

विदूषकः—किं मामपि बलात्कारेण ? [किं मं पि बलात्कारेण ?]

राजा—अथ किम् ? बलात्कारेण ।

विदूषकः—तेन हि न शक्यं श्रोतुम् । [तेण हि ण शक्कं सोढुं । ] 4

राजा—प्रसीदतु प्रसीदतु महाब्राह्मणः । स्वैरं स्वैरमभिधीयताम् ।

विदूषकः—इदानीं शृणोतु भवान् । तत्रभवती वासवदत्ता मे बहु-

मता । तत्रभवती पद्मावती तरुणी दर्शनीया अकोपना अनहंकारा  
मधुरवाक् सदाशिण्या । अयं चापरो महान् गुणः स्निग्धेन 8

भोजनेन मां प्रत्युद्गच्छति 'कुत्र नु खलु गत आर्य वसन्तक' इति ।

[इदानीं सुणादु भवं । तत्तहोदी वासवदत्ता मे बहुमदा । तत्तहोदी

पद्मावती तरुणी दंमणीआ अकोपणा अणहकारा मधुरवाआ

सुदक्खिञ्जा । अअं च अवरो महन्तो गुणो सिणिद्धेण भोअणेण 12

मं पच्चुगमँच्छइ 'कहिं णु खु गदो अय्यवसन्तओ' ति ।]

वासवदत्ता—भवतु भवतु वसन्तक, स्मरेदानीमेतत् । [भोदु भोदु

वसन्तअ सुमरेहि दानि एदं ।]

राजा—भवतु भवतु वसन्तक, सर्वमेतत् कथयिष्ये देव्यै वासवदत्तायै । 16

विदूषकः—अविहा वासवदत्ता ! कुत्र वासवदत्ता ? चिरात् खलूपरता

वासवदत्ता ! [अविहा वासवदत्ता । कहिं वासवदत्ता ? चिरा खु

उवरदा वासवदत्ता ।]

राजा—(सविषादम्) एवम् । उपरता वासवदत्ता ! वर्यस्य,

20

1. मूर्ध्व. 2. ०दत्ता वि. 3. विभेसो मह०. 4. गच्छइ वासवदत्ता.

5. एतन्नास्ति कचित्.

अनेन<sup>१</sup> परिहासेन<sup>३०</sup> व्याक्षिप्तं<sup>३१</sup> मे<sup>२</sup> मनस्त्वया ।

ततो<sup>४</sup> वाणी<sup>६३</sup> तथैवेयं<sup>७२</sup> पूर्वाभ्यासेन<sup>६५</sup> निःसृता<sup>७८</sup> ॥५॥

पद्मावती—रमणीयः खलु कथायोगो नृशंसेन विसंवादिनः ! [रमणीओ

४ खु कहाजोओ गिसंसेण विसंवादिओ !]

वासवदत्ता—(आत्मगतम्) भवतु भवतु विश्वस्तास्मि । अहो प्रियं  
नाम ईदृशं वचनमप्रत्यक्षं श्रूयते । [भोदु भोदु विस्सत्थस्सि । अहो  
पिअं णाम ईदिसं वअणं अप्पच्चक्खं सुणीअदि ।]

८ विदूषकः—धारयतु धारयतु भवान् । अनतिक्रमणीयो हि विधिः ।  
ईदृशमिदानीमेतत् । [धारेदु धारेदु भवं । अणदिक्कमणीओ हि  
विही । ईदिसं दाणि एदं ।]

राजा—वयस्य, न जानाति भवानवस्थाम् । कुतः-

१२ दुःखं<sup>२</sup> त्यक्तुं<sup>३</sup> बद्धमूलोऽनुरागः  
स्मृत्वा<sup>४</sup> स्मृत्वा याति, दुःखं<sup>५</sup> नर्वत्त्वम् ।  
यात्रा<sup>६</sup> त्वेषा<sup>७</sup> यद् विमुच्ये<sup>८</sup>ह बाष्पं<sup>९</sup>  
प्राप्तानृण्यी<sup>१०</sup> याति<sup>११</sup> बुद्धिः, प्रसीदम् ॥६॥

१६ विदूषकः—अश्रुपातक्लिन्नं खलु तत्रभवतो मुखम् । यावन्मुखोदकमान-  
यामि । (निष्क्रान्तः) [अस्सुपादकिळिणं खु तत्तहोदो मुहं ।  
जाव मुहोदअं आणेमि ।]

पद्मावती—आर्ये, बाष्पाकुलपटान्तरितमार्यपुत्रस्य मुखम् । याव-  
२० निष्क्रमामः । [अर्ये, बप्पाउळपडन्तरिदं अर्यउत्तस्स मुहं ।  
जाव णिक्कमस्स ।]

वासवदत्ता—एवं भवतु । अथवा तिष्ठ त्वम् । उत्कण्ठितं भर्तारि-  
मुज्झित्वा युक्तं निर्गमनम् । अहमेव गमिष्यामि । [एवं होदु ।  
अहव चिह्नं तुवं उत्कण्ठितं भर्तारं उज्झिअ अजुत्तं निगमणं ।  
अहं एव गमिस्सं ।]

4

वेटी—सुध्वार्या भणति । उपसर्पतु तावद् भर्तृदारिका । [सुधु अय्या  
भणादि । उवसप्पदु दाव भट्टिदारिआ ।]

पद्मावती—किं नु खलु प्रविशामि ? [किं णु खु पविसामि ।]

वासवदत्ता—हला प्रविश । [हला पविस ।] (इत्युक्त्वा निष्क्रान्ता) 8

(प्रविश्य) विदूषकः—(नलिनीपत्रेण जलं गृहीत्वा) एषा तत्रभवती  
पद्मावती ! [एसा तत्तहोदी पदुमावदी ।]

पद्मावती—आर्य वसन्तक, किमेतत् ? [अय्य वसन्तअ, किं एदं ?]

विदूषकः—एतदिदम् । इदमेतत् । [ऐदं इदं । इदं एदं ।] 12

पद्मावती—भणतु भणत्वार्यो भणतु । [भणादु भणादु अय्यो भणादु ।]

विदूषकः—भवति, वातनीतेन काशकुसुमेणुना क्षितिपतितेन सौश्रुपातं  
खलु तत्रभवतो मुखम् । तद् गृह्णातु भवतीदं मुखोदकम् । [भोदि  
वादणीदेण कासकुसुमेणुणा अक्खणिपडिदेण सस्सुपादं खु तत्त- 16  
होदो मुहं । ता गह्णदु होदी दं मुहोदअं ।]

पद्मावती—(आत्मगतम्) अहो सदाक्षिण्यस्य जनस्य परिजनोऽपि  
सदाक्षिण्य एव भवति । (उपेत्य) जयत्वार्यपुत्रः [अहो सद-  
क्खिञ्जस्म जणस्स परिजणो वि सदक्खिञ्जो एव होदि ।] 20

1. न युक्तमिदानीमुत्कण्ठितमर्थमैकाकिनं विसृज्य गन्तुम् [ण जुत्तं दाणिं  
उत्कण्ठितं अय्यं एआइणं विसज्जिअ गन्तुं] 2. भोदि इदं । पद्मा० कि एदं णाम ।  
वेदू० भोदि एदं इदं ... 3. अश्रुपातकिञ्चनं (अस्सुपादकिलिण्ण) ।



राजा—अये पद्मावती ! (अपवार्य) वसन्तक, किमिदम् ?

विदूषकः—(कर्णे) एवमिव । [ एवं विअ । ]

राजा—साधु वसन्तक, साधु । (आचम्य) पद्मावति, आस्यताम् ।

4 पद्मावती—यदार्यपुत्र आज्ञापयति । (उपविशति) [ नं अय्यउत्तो  
आणवेदि ।

राजा—पद्मावति,

शरच्छशाङ्कगौरेण वातविद्धेन भामिनि ।

8 काशपुष्पलवेनेदं साश्रुपातं मुखं मम ॥७॥

(आत्मगतम्)

इयं बाला नवोद्वाहा सत्यं श्रुत्वा व्यथां व्रजेत् ।

कामं धीरस्वभावैयं, स्त्रीस्वभावस्तु कातरः ॥८॥

12 विदूषकः—उचितं तत्र मगधराजस्यापराह्णकाले भवन्तमग्रतः

कृत्वा सुहृज्जनदर्शनम् । सत्कारो हि नाम सत्कारेण प्रतीष्टः

प्रीतिमुत्पादयति । तदुत्तिष्ठतु तावद् भवान् । [ उइदं तत्तहोदो

मअधराअस्स अवरह्णकाले भवन्तं अगगदो करिअ सुहिज्जणदंमणं ।

16 सत्कारो हि णाम सत्कारेण पडिच्छिदो पीदि उमादेदि । ता उहेइ

दाव भवं ॥ ]

राजा—(उत्थाय) बाढम् । प्रथमः कल्पः ।

गुणानां वा विशालानां सत्कारणां च नित्यशः ।

20 कतारः सुलभा लोके विज्ञातारस्तु दुर्लभाः ॥९॥

(निष्क्रान्ताः सर्वे )

चतुर्थोऽङ्कः

## अथ पञ्चमोऽङ्कः ।

(ततः प्रविशति पद्मिनिका ।)

पद्मिनिका—मधुकरिके, मधुकरिके, आगच्छ तावच्छीघ्रम् । [महु-४

अरिए महुअरिए, आअच्छ दाव सिग्घं ।]

(प्रविश्य) मधुकरिका—हला इयमस्मि । किं क्रियताम् ? [हळा  
इअस्मि । किं करीअदु ?]पद्मिनिका—हला किं न जानासि त्वं, भर्तृदारिका पद्मावती शीर्ष- 8  
वेदनया दुःखितेति ? [हळा किं ण जानासि तुवं, भट्टिदारिआ  
पदुमावदी सीसवेदणाए दुक्खाविदेत्ति ?]

मधुकरिका—हा धिक् ! [हद्धि !]

पद्मिनिका—हला गच्छ, शीघ्रमार्यामावन्तिकां शब्दापय । केवलं 12  
भर्तृदारिकायाः शीर्षवेदनामेव निवेदय । ततः स्वयमेवागमिष्यति ।  
[हळा गच्छ सिग्घं अय्यं आवन्तिअं सद्दावेहि । केवलं भट्टि-  
दारिआए सीसवेदणं एव्व णिवेदेहि । तदो सअं एव्व आगमिस्सदि ।]

मधुकरिका—हला किं सा करिष्यति ? [हळा किं सा करिस्सदि ?] 16

पद्मिनिका—सा खल्विदानीं मधुराभिः कथामिर्भर्तृदारिकायाः शीर्ष-  
वेदनां विनोदयति । [सा हु दाणिं महुराहि कहाहिं भट्टिदारि-  
आए सीसवेदणं विणोदेदि ।]

मधुकरिका—युज्यते । कुत्र शयनीयं रचितं भर्तृदारिकायाः ? 20

[जुज्जइ । कहिं सअणीयं रइदं भट्टिदारिआए ?]

पद्मिनिका—समुद्रगृहके किल शय्यास्तीर्णा । गच्छेदानीं त्वम् ।

अहमपि भर्त्रे निवेदनार्थमार्यवसन्तकमन्विष्यामि । [समुद्गृहिहते  
किञ्च सेजात्थिण्या । गच्छ दाणिं तुवं । अहं वि भट्टिणो  
निवेदणत्थं अय्यवसन्तअं अण्णेसामि ।]

4 मधुकरिका—एवं भवतु । (निष्क्रान्ता) [एवं होदुं]

पद्मिनिका—कुत्रेदानीमार्यवसन्तकं पेश्यामि ? [कहिं दाणि अय्य-  
वसन्तअं पेक्खामि ?]

(ततः प्रविशति विदूषकः )

8 विदूषकः—अद्य खँलु देवीवियोगविधुरँहृदयस्य तत्रभवतो वत्सरा-  
जस्य पद्मावतीपाणिग्रहणसमीरितस्यैवात्यन्तसुखावहे मङ्गलोत्सवे  
मदनाग्निदाहोऽधिकतरं वर्धते । (पद्मिनिकां विलोक्य) अयि

पद्मिनिका ! पद्मिनिके किमिह वर्तते ? [अज्ज खुँ देवीविओ-

12 अविहुरँहिअअस्स तत्तहोदो वच्छराअस्स पदुमावदीपाणिग्रहण-  
समीरिअस्स अच्चन्तसुहावहे मङ्गलोत्सवे मदणग्निदाहो अहिअदरं  
बहुइ । अयि पदुमिणिआ ! पदुमिणिए किं इह वत्तदि ?]

पद्मिनिका—आर्य वसन्तक, किं न जानासि त्वं भर्तृदारिका

16 पद्मावती शीर्षवेदनया दुःखितेति ? [अय्य वसन्तअ, किं ण  
जाणासि तुवं भट्टिदारिआ पदुमावदी सीसवेदणाए दुःखाविदेत्ति ?]

विदूषकः—भवति सत्यं न जानामि । [भोदि सच्चं ण जाणामि ।]

पद्मिनिका—तेन हि भर्त्रे निवेदयैनाम् । यावदहममि शीर्षानुलेपनं

20 त्वरयामि । [तेण हि भट्टिणो निवेदेहि णं । जाव अहं वि  
सीस्साणुळेवणं तुवरेमि ।]

1. करोहि (कुरु). 2. प्रेक्षे. 3. वि (अपि). 4. विहुरस्स (विधुरस्य). 5. समी-  
रिदो (समीरितः). 6. सिग्धं भट्टिणो निवेदेहि । जाव.



विदूषकः—कुत्र शयनीयं रचितं पद्मावत्याः? [वर्हि सअणीअं रइदं पदुमावदीए?]

पद्मिनिका—समुद्रगृहके किळ रइयास्तीर्णा । [समुद्रगृहके किळ सेज्जात्थिण्णा ।]

4

विदूषकः—गच्छतु भवती । यावदहमपि तत्रभवते निवेदयिष्यामि ।  
[गच्छतु भोदी । जाव अहं पि तत्तहोदी निवेदइस्सं ।]

(निष्क्रान्तौ)

प्रवेशकः

8

(ततः प्रविशति राजा)

राजा—श्लाघ्यामवन्तिनृपतेः सदृशीं तनूजां

कालक्रमेण पुनरागतदारभारः ।

लावाणके हुतयहेन हुताङ्गयटिं

12

तां पद्मिनीं हिमहतामिव चिन्तयामि ॥१॥

(प्रविश्य)

विदूषकः—त्वरतां त्वरतां तावद् भवान् । [तुवरदु तुवरदु दाव भवं ।]

राजा—किमर्थम् ?

16

विदूषकः—तत्रभवती पद्मावती शीर्षवेदनया दुःखिता । [तत्तहोदी पदुमावदी सीमवेदणाए दुक्खाविदा ।]

राजा—कैवमाह ?

विदूषकः—पद्मिनिकया वरितम् । [पदुमिणिभाए कहिदं ।]

20

राजा—भोः कष्टम् !

रूपश्रिया समुदितां गुणतश्च युक्तां

लब्ध्वा प्रियां मम तु मन्द इवाद्य शोकः ।

पूर्वाभिघातसरुजोऽप्यनुभूतदुःखः

4 पद्मावतीमपि तथैव समर्थयामि ॥२॥

अथ कस्मिन् प्रदेशे वर्तते पद्मावती ?

विदूषकः—समुद्रगृहके किल शय्यास्तीर्णा । [समुद्रगृहके किल  
सेज्जात्थिण्या ।]

8 राजा—तेन हि तस्य मार्गमादेशय ।

विदूषकः—एत्वेतु भवान् । [एदु एदु भवं ।] (उभौ परिक्रामतः )

विदूषकः—इदं समुद्रगृहकम् । प्रविशतु भवान् । [इदं समुद्रगृहकं ।  
पविसदु भवं ।]

12 राजा—पूर्वं प्रविश ।

विदूषकः—भोः तथा । (प्रविश्य) अविधा ! तिष्ठतु, तिष्ठतु तावद्भवान् ।  
[भो तह । अविहा ! चिठ्ठु, चिठ्ठु दाव भवं ।]

राजा—किमर्थम् ?

16 विदूषकः—एष खलु दीपप्रभासूचितरूपो वसुधातले परिवर्तमानोऽयं  
काकोदरः । [एसो खु दीवप्पभासूदरुवो वसुधातले परिवत्तमाणो  
अअं काओदरो ।]

राजा—(प्रविश गावलोक्य सस्मितम्) अहो सर्पव्यक्तिर्धेयस्य !

20 ऋज्वायतां हि मुखतोरणलोलमालां

भ्रष्टां क्षितौ त्वमवगच्छसि मूर्ख सर्पम् ।

मन्दानिलेन निशि या परिवर्तमाना

किञ्चित् करोति भुजगस्य विचेष्टितानि ॥३॥

विदूषकः—(निरूप्य) सुष्ठु भवान् भणति । न खल्वयं काकोदरः !

(प्रविश्यावलोक्य) तत्रभवती पद्मावतीहागत्य निर्गता भवेत् । [सुष्ठु 4

भवं भणादि । ण हु अअं काओदरो । तत्तहोदी पदुमावदी इह

आअच्छिअ णिग्गदा भवे ।]

राजा—वयस्य, अनागतया भवितव्यम् ।

विदूषकः—कथं भवान् जानाति ? [कहं भवं जाणादि ?]

8

राजा—किमत्र ज्ञेयम् । पश्य ।

शय्या नावनता तथास्तृतसमा न व्याकुलप्रच्छदा

न क्लिष्टं हि शिरोपधानममलं शीर्षाभिघातौषधैः ।

रोगे दृष्टिविलोभनं जनयितुं शोभा न काचित् कृता 12

प्राणी प्राप्य रुजो पुनर्न शयनं शीघ्रं स्वय मुञ्चति ॥४॥

विदूषकः—तेन ह्यस्यां शय्यायां मुहूर्तकमुपविश्य तत्रभवतीं प्रति-

पालयतु भवान् । [तेण हि इमस्मिं सय्यार मुहुत्तअं उवविसिअ

तत्तहोदि पडिवाळेदु भवं ।]

16

राजा—वाढम् । (उपविश्य) वयस्य, निद्रा मां बाधते । कथ्यतां काचित् कथा ।

विदूषकः—अहं कथयिष्यामि । हो<sup>०</sup> इति करोत्वत्रभवान् [अहं कह-

इस्सं । हो<sup>०</sup> ति केरेदु अत्तभवं ।]

20

राजा—वाढम् ।



विदूषकः—अस्ति नगर्पुञ्जयिनी नाम । तत्राधिकरमणीयान्युदक-  
स्नानानि वर्तन्ते किञ्च । [ अतिथि ग अरि उज्जङ्गी गाम । तर्हि  
अहि भरमणी आणि उः अह्णा गणि वत्तन्नि किञ्च । ]

4 राजा—रघुपुञ्जयिनी नाम !

विदूषकः—यद्यपि प्रेतैषा कथा, अन्यां कथयिष्यामि । [ न इ अण-  
भिप्पेदा एसा कहा, अण्णं कहइस्सं । ]

राजा—वयस्य, न खलु नाभिप्रेतैसा कथा । किं तु ,

8 साराम्यवन्त्याधिपतेः सुतायाः

प्रस्थानकाले स्वजनं सारन्त्याः ।

बाष्पं प्रवृत्तं नयनान्तलग्नं

स्नेहान्ममैवोरसि पातयन्त्याः ॥५॥

12 अपि च ।

बहुशोऽप्युपदेशेषु यथा मामीक्षमाणया ।

हस्तेन स्रस्तकोणेन कृतमाकाशवादितम् ॥६॥

विदूषकः—अवतु; अन्यां कथयिष्यामि । अस्ति नगरं ब्रह्मदत्तं नाम ।

16 तत्र किञ्च राजा काम्बिल्यो नाप । [ त्रेडु; अण्णं कहइस्सं । अतिथि  
ग अरं ब्रह्मदत्तं ग । तर्हि किञ्च राआ कं पिळ्ळो गाम ।

राजा—किमिति किमिति ?

विदूषकः—( पुनस्तदेव पठति )

20 राजा—मूर्ख, राजा ब्रह्मदत्त, नगरं काम्बिल्यमित्यभिधीयताम् ।

विदूषकः—किं राजा ब्रह्मदत्त, नगरं काम्बिल्यम् ? [ किं राआ ब्रह्मदत्तो

णअरं कंपिल्लं ?

राजा—एवमेतत् ।

विदूषकः—तेन हि मुहुत्तकं प्रविशालयन् भवान्, यावदोष्णतं करिष्यमि ।

राजा ब्रह्मदत्तः नगरं कामिलयन् । (इति बहुशस्तदेव पठित्वा) इदानीं 4

शृणोतु भवान् । अयि पुतोऽवन्तवान् अतिरीतलेयं वेला । आत्मनः

प्रावारकं गृहीत्वागमिष्यामि । [तण हि मुहुत्तअं पडिवाळेदु भवं,

जाव ओठ्ठाअं करिस्सं । राआ ब्रह्मदत्तो, णअरं कंपिल्लं । इदणि

मुणादु भवं । अयि पुत्तो अत्तभवं । अदिमीदळा इअं वेळा । अत्तणो 8

पावरअं गल्लिअ आअमिस्सं ।] (निष्क्रान्तः)

( तः प्रविशति वासवदत्ता आवन्तिकावेषेण, चेटी च )

चेटी—एत्वेत्वार्या । दढं खुलु भर्तृदारिका शीर्षवेदनया दुःखिता ।

[एदु एदु अय्या । दिढं खु पडिदारिआ सीमवेदणाए दुक्खाविदा ।] 12

वासवदत्ता—हा भिक् ! कुत्र शयनीयं रचितं पद्मावत्याः ? [हस्ति !

कहिं सभणीअं रादं पदुमावदीए ?]

चेटी—समुद्रगृहके किल शय्यास्तीर्णा । [समुद्रगृहके किल सेज्जा-

त्थिण्णा ।]

16

वासवदत्ता—तेन ह्यप्रतो याहि । [तण हि अग्गदो याहि ।]

(उभे परिक्रामतः)

चेटी—इदं समुद्रगृहकम् । प्रविशत्वार्या । यावदहमपि शीर्षानुलेपनं

त्वरयामि । [इदं समुद्रगृहकं पविपदु अय्या । जाव अहं वि 20

सीसाणुळेणं तुभारेमि ।]

(निष्क्रान्ता)

वासवदत्ता—अहो अकरुणाः खल्वीश्वरा मे<sup>१</sup> ! विरहपर्युत्सुकस्यार्य-  
 पुत्रस्य विश्रमस्थानभूतेयमपि नाम पद्मावत्यस्वस्था जाता । यावत्  
 प्रविशामि । (प्रविश्यावलोक्य) अहो परिजनस्य प्रमादः ! अस्वस्थां  
 4 पद्मावतीं केवलं दीपमहायां कृत्वा परित्यजति । इयं पद्मावत्य-  
 वसुता । यावदुपविशामि । अथवान्यासनपरिग्रहेणाल्प इव स्नेहः  
 प्रतिभाति । तदस्यां शय्यायामुपविशामि । (उपविश्य) किं नु खल्वे-  
 तथा सहोपविशन्त्या अद्य प्रह्लादितमिव मे हृदयम् ? दिष्ट्या-  
 8 विच्छिन्नसुखनिश्वासा ! निवृत्तगोगया भवितव्यम् । अथवैकदेश-  
 संविभागतया शयनीयस्यै सूचयति मामालिङ्गेति । यावच्छयिष्ये ।  
 [अहो अकरुणा खु इस्मरा मे<sup>१</sup> ! विरहपर्युत्सुभस्स अय्यउत्तस्स  
 विस्समत्थाणभूदा इअं पि णाम पदुमावदी अस्सत्था जादा ।  
 12 जाव पविमामि । अहो परिजनस्स पमादो ! अस्सत्थं पदुमावदि  
 केवलं दीपमहाअं करिअ परित्तंजादि । इअं पदुमावदी ओसुत्ता ।  
 जाव उवविसामि । अहव अज्जासणपरिगगहेण अप्पो विअ  
 मिणेहो पडिभादि । ता इमस्सि सय्याए उवविसामि । किं णु खु  
 16 एदाए सह उवविसन्तीए अज्ज पहळादिदं विअ मे हिअअं !  
 दिट्ठिआ अविच्छिण्णसुहणिस्सासा ? णिवत्तरोआए होदव्वं !  
 अहव एअदेससंविभाअदाए सअणीअस्स सूएदि मं आळिङ्गेहि  
 त्ति । जाव सइस्सं ।]

(शयनं नाटयति)

राजा—(खप्नायते) हा वासवदत्ते !

20

वासवदत्ता—(महसोत्थाय) हम् ! आर्यपुत्रः, न खलु पद्मावती ! किं

1. मम 2. विसज्जिअ णिगगदो (विसृज्य निर्गतः). 3. सुदुत्तं उव०  
 4. ०णीअस्स आआरेण (आकारेण)



नु खलु दृष्टास्मि ? महान् खल्वार्ययौगन्धरायणस्य प्रतिज्ञाभारो मम  
दर्शनेन निष्फलः संवृत्तः । [हं ! अय्यउत्तो, ण हु पदुमावती ! किं  
णु खु दिट्ठस्मि ! महन्तो खु अय्यजोअन्धराअणस्स पडिण्णाहारो  
मम दंसणेण निष्फलो संवृत्तो' ।]

4

राजा—हा अवन्तिराजपुत्रे !

वासवदत्ता—दिष्ट्या स्वन्पायते खल्वार्यपुत्रः ! नात्रै कश्चिज्जनः ।

यावन्मुहूर्तकं स्थित्वा दृष्टिं हृदयं च तोषयामि । [दिट्ठिआ सिवि-  
णाअदि खु अय्यउत्तो ! णै एत्थ कोचि जणो । जाव मुहुत्तअं 8  
चिट्ठिअ दिट्ठिं हिअअं च तोमेमि ।]

राजा—हा प्रिये ! हा प्रियाशेष्ये ! देहि मे प्रतिवचनम् ।

वासवदत्ता—आलपामि मर्तः ; आलपामि । [आळवामि भट्टा ; आळ-  
वामि ।]

12

राजा—किं कुपितासि ?

वासवदत्ता—न हि, न हि; दुःखितास्मि । [ण हि, ण हि; दुक्खिदस्मि ।]

राजा—यद्यकुपिता किमर्थं नालंकृतासि ?

वासवदत्ता—इतः परं किम् ? [इदो वरं किं ?]

16

राजा—किं विरचिकां स्मरसि ?

वासवदत्ता—(सरोषम्) आ अपेहि ! इहापि विरचिका ! [आ अवेहि ?

इहावि विरचिआ ?]

राजा—तेन हि विरचिकार्यं भवतीं प्रसादयामि । (हस्तौ प्रसारयति) 20

1. अस्मात्परं—मन्दभात्राप मए किं किं (मन्दभागया मया किं कृतम् ।)  
इत्यधिकम्. 2. पुत्रि वासवदत्ते. 3. ण खु एत्थ कोवि जणो । भोदु (भवतु) मुहु.  
4. विरचिताम्.

वासवदत्ता—चिरं स्थितास्मि । कोऽपि मां पश्येत् । तद् गमिष्यामि ।  
 अथवा शय्याप्रलम्बितमार्यपुत्रस्य हस्तं शयनीय आरोप्य गमि-  
 4 ष्यामि । [चिरं तिदह्मि । को वि मं पेक्खे । ता गमिस्सं । अहव  
 सय्यापलम्बिअं अय्यउत्तस्स हत्थं सअणीए आरोविअ गमिस्सं ।]

(तथा कृत्वा निष्क्रान्ता)

राजा—(सहसोत्थाय) वासवदत्ते, तिष्ठ तिष्ठ । हा धिक् !

निष्क्रामन् संभ्रमेणाहं द्वारपक्षेण ताडितः ।

8 ततो व्यक्तं न जानामि भूतार्थोऽयं मनोरथः ॥७॥  
 (प्रविश्य)

विदूषकः—अयि, प्रतिबुद्धोऽत्रभवान् । [अह, पडिबुद्धो अत्तभवं]

राजा—वयस्य, प्रियमावेदये । धरते खलु वासवदत्ता ।

12 विदूषकः—अविधा वासवदत्ता ! कुत्र वासवदत्ता ? चिरात् खलुपरता  
 वासवदत्ता ! [अविहा वासवदत्ता ! कहिं वासवदत्ता ? चिरा खु  
 उवरदा वासवदत्ता !]

राजा—वयस्य, मा मैवम् ।

16 शय्यायामवसुप्तं मां बोधयित्वा सखे गता ।

दग्धेति ब्रुवता पूर्वं वञ्चितोऽस्मि रुमण्वता ॥८॥

विदूषकः—अविधा ! असंभावनीयमेतत् । आः ! उदकस्नानसंकीर्तनेन  
 तत्रभवतीं चिन्तयता सा स्वप्ने दृष्टा भवत् । [अविहा आसम्भाव-  
 20 णिअं एँदं । आ । उदअह्णामसङ्कित्तणेण तत्तहोदिं चिन्तअन्तेण

1. इह कोवि जणो मं पेक्खे । ण जुत्तं चिच्छिद्धं (बुक्तं स्यात्तुम्) । अहवा. 2. मा  
 दाणिं अणत्थं विचिन्तिअ । उदअज्जाणसंकित्तणेण तत्तहोदिं विचिन्तिअ तत्तहोदि विव  
 (मदाना नर्थं विचिन्त्य । उदयज्ञानसंकीर्तनेन...तत्रभवतवि). 3. एदं ण.

सा सिविणे दिष्टा भवे।]

राजा—एवं मया स्वप्नो दृष्टः !

यदि तावदयं स्वप्नो धन्यमप्रतिबोधनम् ।

अथायं विभ्रमो वा स्याद्विभ्रमो ह्यस्तु मे चिरम् ॥९॥ 4

विदूषकः—भो वयस्य ! 'एतस्मिन् नगरेऽवन्ति सुन्दरी नाम यक्षिणी  
प्रतिवसति । सा त्वया दृष्टा भवेत् । [भो वयस्य ! 'एदस्मिन् नगरे  
अवन्ति सुन्दरी नाम जक्खिणी पडिक्खदि । सा तुए दिष्टा भवे ।]

राजा—न न ।

8

स्वप्नस्यान्ते विबुद्धेन नेत्रविप्रोषिताञ्जनम् ।

चारित्रमपि रक्षन्त्या दृष्टं दीर्घालकं मुखम् ॥१०॥

अपि च वयस्य, पश्य

योऽयं संत्रस्तया देव्या तया बाहुर्निषीडितः ।

12

स्वप्नेऽप्युत्पन्नसंस्पर्शो रोमहर्षं न मुञ्चति ॥११॥

विदूषकः—मेदानीं भवाननर्थं चिन्तयित्वा । एतत्वेतु भवान् । चतुःशालं  
प्रविशावः । [मा दाणिं भवं अणेत्यं चिन्तिअ । एदु एदु भवं ।  
चउस्सालं पविसामो ।]

16

(प्रविश्य) काञ्चुकियः—जयत्वार्यपुत्रः ! अस्माकं महाराजो दर्शको  
भवन्तमाह—“एव खलु भवतोऽमात्यो रुमण्वान् महता बलसमुद्देशे-  
नोपयातः खल्वारुणिमभिघातयितुम् । तयो हस्त्यश्वरथपदातीनि  
मामकानि विजयाङ्गानि संनद्धानि । तदुत्तिष्ठतु भवान् । अपि च ।

20

1. मा दाणिं भवं अदिमत्तं मन्तप्पिअ । इमस्मिन् राजकुले (मेदानीं भवानानि-  
मात्रं मन्तप्य । अस्मिन् राजकुले). 2. अत्ताणं ओअसिअं कटुं (अत्मानमग्रहाणत्तं  
कर्तुम् ।). 3. जयतु जयत्वा०. 4. समुदायेन. 5. तथा च.



वासवदत्ता—चिरं स्थितास्मि । कोऽपि मां पश्येत । तद् गमिष्यामि ।  
 अथवा शय्याप्रलम्बितमार्यपुत्रस्य हस्तं शयनीय आरोप्य गमि-  
 ष्यामि । [चिरं तिष्ठहि । को वि मं पेक्खे । ता गमिस्सं । अहव  
 4 सय्यापलम्बितं अय्यउत्तस्स हत्थं सअणीए आरोविअ गमिस्सं ।]

(तथा कृत्वा निष्क्रान्ता)

राजा—(सहसोत्थाय) वासवदत्ते, तिष्ठ तिष्ठ । हा धिक् !

निष्क्रामन् संभ्रमेणाहं द्वारपक्षेण ताडितः ।

8 ततो व्यक्तं न जानामि भूतार्थोऽयं मनोरथः ॥७॥  
 (प्रविश्य)

विदूषकः—अयि, प्रतिबुद्धोऽत्रभवान् । [अह, पडिबुद्धो अत्तमवं]

राजा—वयस्य, प्रियमावेदये । धरते खलु वासवदत्ता ।

12 विदूषकः—अविधा वासवदत्ता ! कुत्र वासवदत्ता ? चिरात् खलुपरता  
 वासवदत्ता ! [अविहा वासवदत्ता ! कर्हि वासवदत्ता ? चिरा खु  
 उवरदा वासवदत्ता !]

राजा—वयस्य, मा मैवम् ।

16 शय्यायामवसुप्तं मां बोधयित्वा सखे गता ।

दग्धेति ब्रुवता पूर्वं वञ्चितोऽस्मि रुमण्वता ॥८॥

विदूषकः—अविधा ! असंभावनीयमेतत् । आः ! उदकस्नानसंकीर्तनेन  
 तत्रभवतीं चिन्तयता सा स्वप्ने दृष्टा भवत् । [अविहा आसम्भाव-  
 20 णिअं एदं । आ । उदअह्णणसङ्कित्तणेण तत्तहोदिं चिन्तअन्तेण

1. इह कोवि जणो मं पेक्खे । ण जुत्तं चेष्टिदुं (युक्तं स्थातुम्) । अहवा. 2. मा  
 दार्णि अणत्थं विचिन्तिअ । उदअज्जणसंकित्तणेण तत्तहोदिं विचिन्तिअ तत्तहोदि विव  
 (प्रदानं नर्थं विचिन्त्य । उदयज्ञानसंकीर्तनेन...तत्रभवतवि). 3. एदं ण.

सा सिविणे दिङ्हा भवे।]

राजा—एवं मया स्वप्नो दृष्टः !

यदि तावदयं स्वप्नो धन्यमप्रतिबोधनम् ।

अथायं विभ्रमो वा स्याद्विभ्रमो ह्यस्तु मे चिरम् ॥९॥ 4

विदूषकः—भो वयस्य ! 'एतस्मिन् नगरेऽवन्तिसुन्दरी नाम यक्षिणी  
प्रतिवसति । सा त्वया दृष्टा भवेत् । [भो वयस्य ! 'एतस्मिन् नगरे  
अवन्तिसुन्दरी नाम यक्षिणी पडितसदि । सा तु ए दिङ्हा भवे ।]

राजा—न न ।

8

स्वप्नस्थान्ते विबुद्धेन नेत्रविप्रोषिताञ्जनम् ।

चारित्रमपि रक्षन्त्या दृष्टं दीर्घालकं मुखम् ॥१०॥

अपि च वयस्य, पश्य

योऽयं संव्रस्तया देव्या तया बाहुर्निषीडितः ।

12

स्वप्नेऽप्युत्पन्नसंस्पर्शो रोमहर्षं न मुञ्चति ॥११॥

विदूषकः—मेदानीं भवाननर्थं चिन्तयित्वा । एतदेतु भवान् । चतुःशालं  
प्रविशावः । [मा दाणिं भवं अणेत्यं चिन्तितम् । एतु एतु भवं ।  
चउत्सालं पविशामो ।]

16

(प्रविश्य) काञ्चुकीयः—जयत्वार्यपुत्रः ! अस्माकं महाराजो दर्शको  
भवन्तमाह—“एव खलु भवतोऽमात्यो रुमण्वान् महता बलसमुद्भये-  
नोपयातः खल्वारुणिमभिघातयितुम् । तयो हस्त्यश्वरथपदातीनि  
मामकानि विजयाङ्गानि संनद्धानि । तदुत्तिष्ठतु भवान् । अपि च ।

20

1. मा दाणिं भवं अदिमत्तं सन्तप्तिम् । इमस्मिन् रा. अ. उळे (मेदानीं भवानान-  
मात्रं सन्तप्य । अस्मिन् राजकुले). 2. अत्ताणं ओअसिअं कादुं (अत्मानमवहाय  
कर्तुम्). 3. जयतु जयत्वा. 4. समुदायेन. 5. तथा च.

भिन्नास्ते रिपवो भवद्गुणरताः पौराः सताश्वासिताः

पाष्णीं योऽपि भवत्प्रयाणसमये तस्या विधानं कृतम् ।

यद्यत् साध्यमरिप्रमाथजननं तत्तन्मयानुष्ठितं

4 तीर्णा चापि बलैर्नदी त्रिपथगा वत्साश्च हस्ते तव ॥१२॥”

राजा—(उत्थाय) बाढम् । अयमिदानीम्—

उपेत्य नागेन्द्रतुरंगतीर्णे तमारुणि दारुणकर्मदक्षम् ।

विकीर्णवणोग्रतरङ्गमङ्गे महार्णवाभे युधि नाशयामि ॥१३॥

8

(निष्क्रान्ताः सर्वे)

पञ्चमोऽङ्कः

अथ षष्ठोऽङ्कः ।

(ततः प्रविशति काञ्चुकीयः)

12 काञ्चुकीयः—क इह भोः काञ्चनतोरणद्वारमशून्यं कुरुते ?

(प्रविश्य) प्रतीहारी—आर्य, अहं विजया । किं क्रियताम् ? [अद्य अहं विजया । किं करीअदु ?]

काञ्चुकीयः—भैवति, निवेद्यतां निवेद्यतां वत्सराज्यलाभप्रवृद्धोदया-

16 योदयनाय—एष खलु महासेनस्य सकाशाद् रैभ्यसगोत्रः काञ्चु-

कीयः प्राप्तः, तत्रभवत्या चाङ्गारवत्या प्रेषितार्या वसुन्धरा नाम

वासवदत्ताधात्री च प्रतीहारमुपस्थिताविति ।

प्रतीहारी—आर्य, अदेशकालः प्रतीहारस्य । [अद्य, अदेशकालो

1. चापि.

2. कञ्चनरत्न०

3. विजये...महाराजाय वत्सराजाय....

4. कीर्णे.



## पडिहारस्स]

काञ्चुकीयः—कथमदेशकालो नाम ?

प्रतीहारी—शृणोत्वार्यः । अद्य भर्तुः सूर्यामुखप्रासादगतेन केनापि वीणा वादिता । तां च श्रुत्वा भर्त्रा मणितं घोषवत्याः शब्द इव श्रूयत इति । [सुणादु अय्यो । अज्ज भट्टिणो सुय्यामुहप्पासा-<sup>४</sup> दगदेण केण वि वीणा वादिदा । तं च सुणिअ भट्टिणा मणिअं वोसवदीए सहो विअ सुणीअदि त्ति।]

काञ्चुकीयः—ततस्ततः ?

8

प्रतीहारी—ततस्तत्र गत्वा पृष्ठः कुतोऽस्या वीणाया आगम इति । तेन मणितमस्माभिर्नर्मदातीरे कूर्चगुल्मलग्ना दृष्टा । यदि प्रयोजन-  
मैनया उपनीयतां भर्त्रा इति । तां चोपनीतापङ्के कृत्वा मोहं गतो भर्ता । ततो मोहप्रत्यागतेन बाष्पपर्याकुलेन मुखेन भर्त्रा<sup>१२</sup> मणितं 'दृष्टासि घोषवति ! सा खलु न दृश्यत' इति । आर्य, ईदृशो-  
ऽनवसरः । कथं निवेदयामि ? [ततो तर्हि गच्छिअ पुच्छिदो कुदो इमाए वीणाए आगमो त्ति । तेण मणिअं अहोहिं णम्मदातीरे कुय्यगुम्मलग्गा दिट्ठा । जइ प्पओअणं इमाए उवणीअदु भट्टिणो<sup>१६</sup> त्ति । तं च उवणीदं अङ्के करिअ मोहं गदो भट्टा । तदो मोहप्प-  
चागदेण वप्पपर्याउलेण मुहेण भट्टिणा मणिअं दिट्ठासि घोस-  
वदि ! मा हु ण दिस्सदि त्ति । अय्य, ईदिमो अणवसरो । कं  
निवेदेमि ?]

20

1. सय्या. 2. इमाए वीणाए. 3. भट्टिणो (भर्त्रे). 4. वपय्याउलोच्छृणमुहेण (पर्याकुलोच्छृणमुखेन).

काञ्चुकीयः—भवति, निवेद्यताम् । इदमपि तदाश्रयमेव ।

प्रतीहारी—आर्य, इयं निवेदयामि । एष भर्ता सूर्यामुखप्रासादादवतरति । तदिहैव निवेदयिष्यामि । [भय्य, इअं णिवेदेमि । एसो

4 भट्टा सुट्योमुहप्पासादादो ओदरइ । ता इह एव णिवेदइस्सं ।]

काञ्चुकीयः—भवति, तथा । (उभौ निष्क्रान्तौ)

मिश्रविष्कम्भकः ।

(ततः प्रविशति राजा विदूषकश्च)

8 राजा—

श्रुतिसुखनिनदे कथं नु देव्याः

स्तनयुगले जघनस्थले च सुप्ता ।

विहगगणरजोविकीर्णदण्डा

12

प्रतिभयमध्युषितास्तरण्यवासम् ॥१॥

अपि च । अस्मिन्गधासि घोषवति, या तपस्विन्या न स्मरसि ।

श्रोणीसमुद्रहनपार्श्वनिपीडितानि

खेदस्तनान्तरसुखान्युपगूहितानि ।

16

उद्दिश्य मां च विरहे परिदेवितानि

वाद्यान्तरेषु कथितानि च सस्मितानि ॥२॥

विदूषकः—अलविदानी भवानतिमात्रं संतप्य । [अळं दाणि भवं  
अदिमत्तं सन्तप्पिअ ।]

20 राजा—वयस्य, मा मैवम् ।

चिरप्रसुप्तः कामो मे वीणया प्रतिबोधितः ।

तां तु देवीं न पश्यामि यस्या घोषवती प्रिया ॥३॥

वमन्तक, शिल्पितनमस्कृताञ्जवयोगां घोषवतीं कृत्वा शीघ्रमानय ।

विदूषकः—यद् भवानाज्ञापयति । [जं भवं आणवेदि ] 4

(वीणां गृहीत्वा निष्क्रान्तः ।) (ततः प्रविशति प्रतीहारी)

प्रतीहारी—जयतु भर्ता । एष खलु महामेनस्य सताशाद् रैभ्यसगोत्रः  
काञ्चुकीयो देव्याङ्गारवत्या प्रेषितार्या वसुन्धरा नाम वामवदत्ता-  
धात्री च प्रतिहारमुपस्थितौ । [जेदु भट्टा । एसो खु महासेणस्स 8  
मआसादो रब्भसगोत्तो कञ्चुईओ देवीए अङ्गारवदीए पेसिदा  
अय्या वसुन्धरा णाम वामवदत्ताधात्री अ पडिहारं उवड्ढिदा ।]

राजा—तेन हि पद्मावती तावदाहूयताम् ।

प्रतीहारी—यद् भर्ताज्ञापयति । [जं भट्टा आणवेदि] (निष्क्रान्ता) 12

राजा—किं नु खलु शीघ्रमिदानीमयं वृत्तान्तो महासेनेन विदितः?

(ततः प्रविशति पद्मावती प्रतीहारी च)

प्रतीहारी—एत्वेतु भर्तृदायिका । [एदु एदु भट्टिदारिभा ।]

पद्मावती—जयत्वर्यपुत्रः ! [जेदु अय्यउत्तो !]

16

राजा—पद्मावति, किं श्रुतं महासेनस्य सताशाद् रैभ्यसगोत्रः  
काञ्चुकीया प्राप्तस्तत्रभवत्या च ङ्गारवत्या प्रेषितार्या वसुन्धरा नाम  
वामवदत्ताधात्री च प्रतिहारमुपस्थिताविति ?

पद्मावती—आर्यपुत्र, प्रियं मे ज्ञातिकुलस्य कुशलवृत्तान्तं श्रोतुम् । 20

[अय्यउत्त, पिअं मे जादिकुलस्स कुमलवृत्तन्तं सोढुं ।]



राजा—अनुरूपमेतद् भवत्याभिहितं 'वासवदत्तास्वजनो मे स्वजन' इति ।

पद्मावति, आस्यताम् । किमिदानीं नास्यते ?

पद्मावती—आर्यपुत्र, किं मया सहोपविष्ट एतं जनं द्रक्ष्यसि ? [अय्य-

4 उत्त, किं मए सह उवविष्ठो एदं जणं पेक्खिस्ससि ?]

राजा—कोऽत्र दोषः ?

पद्मावती—आर्यपुत्रस्यापरः परिग्रह इत्युदासीनमिव भवति । [अय्य-  
उत्तस्स अवरो परिग्गहो त्ति उदासीणं विअ होदि ।]

8 राजा—कलत्रदर्शनाहं जनं कलत्रदर्शनात् परिहरतीति बहुदोषमुत्पाद-  
यति । तस्मादास्यताम् ।

पद्मावती—यदार्यपुत्र आज्ञापयति । (उपविश्य) आर्यपुत्र, तातो वाम्बा  
वा किं नु खलु भणिष्यतीत्याविश्रेव संवृत्ता । [नं अय्यउत्तो आण-

12 वेदि । अय्यउत्त, तादो वा अम्बा वा किं णु खु भणिस्सपदि त्ति  
आविग्गा विअ संवृत्ता ।]

राजा—पद्मावति, एवंमेतत् ।

किं वक्ष्यतीति हृदयं परिशङ्कितं मे

16 कन्या मयाप्यग्रहता न च रक्षिता सा ।

भाग्यैश्चलैर्महदवाप्तगुणोपघातः

पुत्रः पितुर्जनितरोष इवास्मि भीतः ॥४॥

पद्मावती—ननु किं शक्यं रक्षितुं प्राप्तकाले ? [नं किं सक्कं रक्खिदुं  
20 पत्तकाले ?]

प्रतीहारी—एष काञ्चुकीयो धात्री च प्रतिहारमुपस्थितौ । [एसो

कञ्चुर्दुओ धत्ती अ पडिहारं उवडिदा ।]

राजा—शीघ्रं प्रवेश्यताम ।

प्रतीहारी—यद् भर्ताज्ञापयति । [नं भट्टा आणवेदि ।] (निष्क्रान्ता)

(ततः प्रविशति काञ्चुकीयो धात्री प्रतीहारी च)

4

काञ्चुकीयः—भोः ।

संबन्धिराज्यमिदमेत्य महान् प्रहर्षः

स्मृत्वा पुनर्नृपसुतानिधनं विषादः ।

किं नाम दैव भवता न कृतं यदि स्याद्

8

राज्यं परैरपहृतं कुशलं च देव्याः ॥५॥

प्रतीहारी—एष भर्ता । उपसर्पत्वार्यः । [एसो भट्टा । उवसप्पदु अय्यो ।]

काञ्चुकीयः—(उपेत्य) जयत्वार्यपुत्रः ।

धात्री—जयतु भर्ता ! [जेदु भट्टा !]

12

राजा—(सबहुमानम्) आर्य,

पृथिव्यां राजवंश्यानामुदयास्तमयप्रभुः ।

अपि राजा स कुशली मया काङ्क्षितवान्धवः ॥६॥

काञ्चुकीयः—अथ किम् । कुशली महासेनः । इहापि सर्वगतं कुशलं

16

पृच्छति ।

राजा—(आसनादुत्थाय) किमाज्ञापयति महासेनः ?

काञ्चुकीयः—मइशमेन्दू वैदेहीपुत्रस्य । नन्वासनस्थेनैव भवता

श्रोतव्यो महासेनस्य संदेशः ।

20

राजा—यदाज्ञापयति महासेनः ।

( उपविशति )

काञ्चुकीयः—दिष्ट्या परैरपहृतं राज्यं पुनः प्रत्यानीतमिति । कुतः ।

कातरा येऽप्यशक्ता वा नोत्साहस्तेषु जायते ।

प्रायेण हि नरेन्द्रश्रीः सोत्साहैरेव भुज्यते ॥७॥

राजा—आर्य, सर्वमेतन्महासेनस्य प्रभावः । कुतः

4 अहमवजितः पूर्वं तावत् सुतैः सह लालितो

दृढमपहृता कन्या भूयो मया न च रक्षिता ।

निधनमपि च श्रुत्वा तस्यास्तथैव मयि स्वता

ननु यदुचितान् वत्सान् प्राप्तुं नृपोऽत्र हि कारणम् ॥

8 काञ्चुकीयः—एष महासेनस्य संदेशः । देव्याः संदेशमिहात्रभवती  
कथयिष्यति ।

राजा—हा अम्ब !

षोडशान्तःपुरज्येष्ठा पुण्या नगरदेवता ।

12 मम प्रवासदुःखार्ता माता कुशलिनी ननु ॥९॥

धात्री—अरोगा भट्टिनी भर्तारं सर्वगतं कुशलं पृच्छति । [अरोआ  
भट्टिणी भट्टारं सर्वगतं कुसळं पृच्छदि।]

राजा—सर्वगतं कुशलमिति ? अम्ब, ईदृशं कुशलम् ।

16 धात्री—मेदानीं भर्तातिमात्रं संतप्ये । [मा दाणिं भट्टा अदिमत्तं  
सन्तपिअ ॥]

काञ्चुकीयः—धारयत्वार्यपुत्रः । उपरताप्यनुपरता महासेऽपुत्री  
एवमनुकम्प्यमानार्यपुत्रेण । अयवा

20 कः कं शक्तो रक्षितुं मृत्युकाले रज्जुच्छेदे के घटं धारयन्ति ।  
एवं लोकस्तुल्यधर्मो वनानां काले काले छिद्यते रुद्यते च ॥१०॥

1. तत्रभवत्याः. 2. सन्तपिदुं । इदं दाणिं एदं (सन्तप्युम् ।  
ईदृशमिदानीमेतत् । 3. धार्य०.



राजा—आर्य, मा मैवम् ।

महासेनस्य दुहिता शिष्या देवी च मे प्रिया ।

कथं सा न मया शक्या स्मर्तुं देहान्तरेष्वपि ॥११॥

धात्री—आह भट्टिनी—“उपरता वासवदत्ता । मम वा महासेनस्य वा 4  
यादृशौ गोपालकपालकौ तादृश एव त्वं प्रथममेवामिप्रेतो जामा-  
तेति । एतन्निमित्तमुज्जयिनीमानीतः । अनग्निसाक्षिकं वीणाव्यप-  
देशेन दत्ता । आत्मनश्चपलतयानिर्वृत्तविवाहमङ्गल एव गतः । अथ  
चावाभ्यां तव च वासवदत्तायाश्च प्रतिकृतिं चित्रफलकायामालिख्य 8  
विवाहो निर्वृत्तः । एषा चित्रफलका तव सकाशं प्रेषिता । एतां  
प्रेक्ष्य निर्वृतो भव ।” [आह भट्टिणी—“उवरदा वासवदत्ता । मम वा  
महासेनस्य वा जादिसा गोवाळअपाळआ तादिसो एव्व तुमं  
पुढमं एव्व अमिप्पेदो जामादुअत्ति । एदण्णिमित्तं उज्जइणि 12  
आणीदो । अणग्गिसक्खिअं वीणाववदेसेण दिण्णा । अत्तणो  
चवळदाए अणिव्वुत्तविवाहमङ्गलो एव्व गदो । अह अ अहोहिं  
तव अ वासवदत्ताए अ पडिकिदिं चित्तफळआए आळिहिअ  
विवाहो णिव्वुत्तो । एसा चित्तफळआ तव सआसं पेसिदा । एदं 16  
पेक्खिअ णिव्वुदो होहि ’]

राजा—अहो अतिस्निग्धमनुरूपं चाभिहितं तत्रभवत्या !

वाक्यमेतत् प्रियतरं राज्यलाभशतादपि ।

अपराद्धेष्वपि स्नेहो यदस्मासु न विस्मृतः ॥१२॥

20

पद्मावती—आर्यपुत्र, चित्रगतं गुरुजनं प्रेक्ष्यामिवादयितुमिच्छामि ।

[अद्यउत्त, चित्तगदं गुरुअणं पेक्खिअ अमिवादं दुं इच्छामि ।]

भ्रात्री—पश्यतु पश्यतु भर्तृदारिका । [पेक्खदु पेक्खदु भट्ठिदारिआ ।]  
(चित्रफलकां दर्शयति)

पद्मावती—(दृष्ट्वा आत्मगतम्) हम् ! अतिसदृशी खल्वियमार्याया  
4 आवन्तिकायाः । (प्रकाशम्) आर्यपुत्र, सदृशी खल्वियमार्यायाः ?  
[हं अदिसदिसी खु इअं अय्याए आवन्तिआए । अय्यउत्त,  
सदिसी खु इअं अय्याए ?]

राजा—न सदृशी, सैवेति मन्ये । भोः कष्टम् ।

8 अस्य स्निग्धस्य वर्णस्य विपत्तिर्दारुणा कथम् ।

इदं च मुखमाधुर्यं कथं दूषितमाग्निना ॥१३॥

पद्मावती—आर्यपुत्रस्य प्रतिकृतिं प्रेक्ष्य जानामीयमार्याया सदृशी  
न वेति । [अय्यउत्तस्स पडिक्किदिं पेक्खअ जाणामि इअं अय्याए  
12 सदिसी ण वेत्ति ।]

भ्रात्री—पश्यतु पश्यतु भर्तृदारिका । [पेक्खदु पेक्खदु भट्ठिदारिआ ।]

पद्मावती—(दृष्ट्वा) आर्यपुत्रस्य प्रतिकृत्याः सदृशतया जानामीय-  
मार्याया सदृशीति । [अय्यउत्तस्स पडिक्किदीए सदिसदाए जाणामि  
16 इअं अय्याए सदिसि ति]

राजा—देवि, चित्रदर्शनात् प्रभृति प्रहृष्टोद्विग्नमिव त्वां पश्यामि ।  
किमिदम् ?

पद्मावती—आर्यपुत्र, अस्याः प्रतिकृत्याः सदृशीहैव प्रतिवसन्ति ।  
20 [अय्यउत्त, इमाए पडिक्किदीए सदिसी इह एव्व पडिवसदि ।]

राजा—किं वासवदत्तायाः ?

पद्मावती—आम् । [आम् ।]

राजा—नेन हि शीघ्रपानीयताम् ।

पद्मावती—आर्यपुत्र, मम कन्याभावे केनापि ब्राह्मणेन मम भगि-  
निकेति न्यासो निक्षिप्तः । प्रोषितमनुका परपुरुषदर्शनं परिहरति ।  
तदार्या पश्यन् सदृशी न वेति । [अय्यउत्त, मम कण्ठाभावे 4  
केगवि ब्रह्मणेन मम भङ्गिभक्ति ण्णामो णिक्खित्तो । पोसिदभ-  
त्तुआ परपुरुषमदंमणं परिहरति । तं अय्या पेक्खन् सदिसी ण वेत्ति ।]

राजा—यदि विप्रस्य भगिनी व्यक्तमन्या भविष्यति ।

परस्परगता लोके दृश्यते रूपतुल्यता ॥१४॥

(प्रविश्य) प्रतीहारी—नयतु भर्ता । एष उज्जयिनीयो ब्राह्मणः भट्टिन्या  
हस्ते मम भगिनिकेति न्यासो निक्षिप्तः, तं प्रतिग्रहीतुं प्रतिहार-  
मुपस्थितः । [जे, भट्टा । एमो उज्जङ्गीओ ब्रह्मणो भट्टिणीए  
हत्थे मम भङ्गिभक्ति ण्णामो णिक्खित्तो, तं पडिग्गहिदुं पडिहारं 12  
उवड्ढिदो ।]

राजा—पद्मावति, किं नु म ब्राह्मणः ?

पद्मावती—भवितव्यम् । [होदव्यं ।]

राजा—शीघ्रं प्रवेश्यतामभ्यन्तरममुदाचारेण म ब्राह्मणः ।

प्रतीहारी—यद् भर्ताज्ञापयति । [जं भट्टा आणवेदि ।] (निष्क्रान्ता) 16

राजा—पद्मावति, त्वमपि तामानय ।

पद्मावती—यदार्यपुत्र आज्ञापयति । [जं अय्यउत्तो आणवेदि ।]

(निष्क्रान्ता । ततः त्रिंशति यौगन्धरायणः प्रतीहारी च ।)

20

यौगन्धरायणः— आत्मगतम् ) मोः ।

1. प्रवेश्यताम्. 2. ता अय्यं मए सड आअदं पेक्खअ ज्ञाणाद् अय्यउत्तो  
तदार्या ममा मदागता दृष्ट्वा जानात्वार्यपुत्रः । 3. ब्राह्मणवेषः यौग०.



प्रच्छाद्य राजमहिषीं नृपतेर्हितार्थं

कामं मया कृतमिदं हितमित्यवेक्ष्य ।

सिद्धेऽपि नाम मम कर्मणि पार्थिवोऽसौ

4 किं वक्ष्यतीति हृदयं परिशङ्कितं मे ॥१५॥

प्रतीहारी—एष भर्ता । उपसर्पत्वार्यः । [एसो भट्टा । उपसप्पट्ट  
अय्यो ।]

यौगन्धरायणः—(उपसृत्य) जयतु, भवान् जयतु ।

8 राजा—श्रुतपूर्वं इव स्वरः । भो ब्राह्मण, किं भवतः स्वप्ना पद्मावत्या  
हस्ते न्यास इति निश्चिन्ता ?

यौगन्धरायणः—अथ किम् ।

राजा—तेन हि त्वर्यतां त्वर्यतामस्य भगिनिका ।

12 प्रतीहारी—यद् भर्ताज्ञापयति । [जं भट्टा आणवेदि ।] (निष्क्रान्ता ।)

(ततः प्रविशति पद्मावती आवन्तिका, प्रतीहारी च)

पद्मावती—एत्वेत्वार्या । प्रियं ते निवेदयामि । [एदु एदु अय्या ।  
पिअं दे णिवेदेमि ।]

16 आवन्तिका—किं किम् ?

पद्मावती—भ्राता ते आगतः । [भादा दे आअदो ।]

आवन्तिका—दिष्टयेदानीमपि स्मरति ! [दिठ्ठिआ इदाणि पि सुमरदि !]

पद्मावती—(उपसृत्य) जयत्वार्यपुत्रः । एष न्यासः । [जेदु अय्यउत्तो ।

20 एसो णासो ।]

राजा—निर्यातय पद्मावति । अथवा साक्षिमन्न्यासो निर्यातयितव्यः ।

इहात्मवान् रैभ्यः अत्रभवती चाधिकरणं भविष्यतः ।

पद्मावती—आर्य, नीयतामिदानीमार्या [अय्य, णी भदां दारिणि अय्या]  
 धात्रो—(आवन्विकां निर्वर्ण्य) अम्मो, भर्तृदारिका वासवदत्ता ! [अम्मो,  
 भट्टिदारिआ वासवदत्ता !]

राजा—कथं महासेनपुत्री ? देवि, प्रविश त्वमभ्यन्तरं पद्मावत्या सह । 4

यौगन्धरायणः—न खलु न खलु प्रवेष्टव्यम् । मम भगिनी खल्वेषा ।

राजा—किं भवानाह ? महासेनपुत्री खल्वेषा !

यौगन्धरायणः—भो राजन ।

भारतानां कुले जातो विनीतो ज्ञानवान्छुचिः ।

8

तन्नार्हसि बलाद्धर्तुं राजधर्मस्य देशिकः ॥१६॥

राजा—भवतु पश्यामस्तावद्रूपसादृश्यम् । संक्षिप्यतां यवनिहा ।

यौगन्धरायणः—जयतु स्वामी !

वासवदत्ता—जयत्वार्यपुत्रः ! [जेदु अय्य उत्तो !]

12

राजा—अये, अमौ यौगन्धरायणः ! इयं महासेनपुत्री !

किं नु सत्यमिदं स्वप्नः सा भूयो दृश्यते मया ।

अनयाप्येवमेवाहं दृष्टया वञ्चितस्तदा ॥१७॥

यौगन्धरायणः—स्वामिन्, देव्यपनयेन कृतापराधः खल्वहम् । तत् 16

क्षन्तुमर्हति स्वामी ।

(इति पादयोः पतति )

राजा—(उत्थाप्य) यौगन्धरायणो भवान् ननु ।

मिथ्योन्मादैश्च युदैश्च शास्त्रदृष्टैश्च मन्त्रितैः ।

भवद्यत्नैः खलु वयं मञ्जमानाः समुद्रताः ॥१८॥

20

यौगन्धरायणः—स्वामिभाग्यानामनुगन्तारो वयम् ।

पद्मावती—अहो आर्या खल्वियम् । आर्ये, सखीजनसमुदाचारेणा-

ज्ञानन्यातिक्रान्तः समुदाचारः। तच्छीर्षेण प्रसादयामि। [अम्महे,  
अट्या खु इअं! अट्ये, महीनणममुदाआरेण अजाणन्तीए  
अदिक्कन्दो समुदाआरो। ता सीसेण पपादेमि।]

- 4 वासवदत्ता—(पद्मावतीमुत्थाप्य) उत्तिष्ठोत्तिष्ठाविधवे, उत्तिष्ठ। अर्थिस्व-  
नाम शरीरमपराध्यति। [उठेहि उठेहि अविहवे, उठेहि। अत्थि-  
सअं णाम मरीरं अवरद्ध।]

पद्मावती—अनुगृहीतास्मि। [अण्णुगहिदस्मि।]

- 8 राजा—वयस्य यौगन्धरायण, देव्यपनये का कृता ते बुद्धिः ?

यौगन्धरायणः—कौशाम्बीमात्रं परिपालयामीति।

राजा—अथ पद्मावत्या हस्ते किं न्यासकारणम् ?

यौगन्धरायणः—पुष्पकभद्रादिभिरादेशिकैरादिष्टा स्वामिनो देवी  
मविष्यतीति।

- 12 राजा—इदमपि रुमण्वता ज्ञातम् ?

यौगन्धरायणः—स्वामिन्, सर्वैरेव ज्ञातम्।

राजा—अहो, शठः खलु रुमण्वान् !

- 16 यौगन्धरायणः—स्वामिन्, देव्याः कुशलनिवेदनार्थमद्यैव प्रतिनिवर्त-  
तामत्रभवान् रैभ्योऽत्रभवती च।

राजा—न न। सर्व एव वयं यास्यामो देव्या पद्मावत्या सह।

यौगन्धरायणः—यद्वाज्ञापयति स्वामी।

भरत इमां सागरपर्यन्तां हिमवद्विन्ध्यकुण्डलाम्।

- 20 वाक्यम् महीमेकातपत्राङ्गां राजसिंहः प्रशास्तु नः ॥१९॥

(निष्क्रान्ताः सर्वे)

इति स्वप्नवासवदत्तमवासितम्



किंचाधः पुलिनोच्चयस्य कदलीकाण्डाववाग्रोपितौ  
तन्मन्ये चतुरस्य पुष्पधनुषः सर्गोऽयमन्यादृशः ॥ २२८ ॥

( सरभसमुपसृत्य । )

मदनाग्निनाभितप्तस्तृषितोऽस्मि चिरादहं दयिते ।

मधुरमधरामृतं ते वितर विशालाक्षि किं विलम्बेन ॥ २२९ ॥

कथमियं लज्जानतमुखी तिष्ठति । यावदस्या वदनमुन्नमयामि । ( इति  
चिबुकग्रहणमभिनीय । )

मधुरमिदमधरबिम्बं मानिनि नासा च रुचिरेयम् ।

अलकमिदं रमणीयं पश्यामि तथालकानपि मनोज्ञान् ॥ २३० ॥

अपि च ।

अधरीकरोति चम्पकमात्मसुधामिति किमष्टमीचन्द्रः ।

अलिकुलमस्य विपक्षं धारयते शिरसि ते विशालाक्षि ॥ २३१ ॥

किं ब्रवीषि—‘मानद, स्वाधीनोऽयं ते जनः’ इति । कल्याणि, तव  
पुनरयं विहारदासस्त्वदायत्तजीवितश्च । शारिके, किं ब्रवीषि—

‘अज्ञातविविधचुम्बनमनभिज्ञातोपगूहनविशेषम् ।

अविदितनखार्पणं पतिमवाप्य हि रतेषु खिन्नेयम् ॥ २३२ ॥

अतस्त्वया तदनुगुणमुपभोक्तव्या’ इति । किमनङ्गागमपारीणस्य ममा-  
पीदं वक्तव्यम् । मन्दारक, किं ब्रवीषि—‘अतःपरं किं मया तव  
कर्तव्यम्’ इति । ( सहर्षम् । )

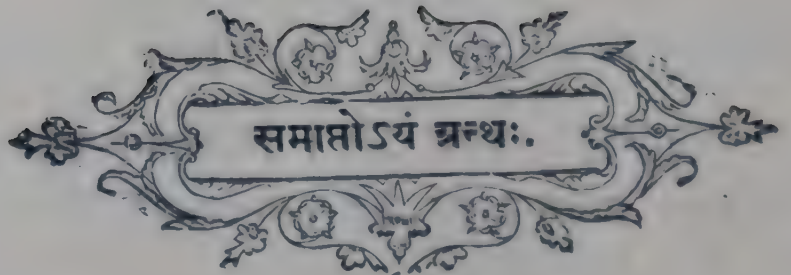
प्रस्थानं पतिमन्दिरं प्रति बलादस्यास्त्वया विघ्नितं

बाध्नव्यश्च विवासितो दयितया दत्ताशया शारिका ।

लब्धा मे चिरलिप्सिता च तरुणी तीर्णा प्रतिज्ञा त्वया  
 कर्तव्यं च किमन्यदस्ति भवता भूयोऽपि यन्मे प्रियम् ॥ २३३  
 तथापीदमस्तु । ( भरतवाक्यम् । )

आचन्द्रार्कमिदं भवेदविरलं गोब्राह्मणेभ्यः शिवं  
 भूमिस्त्वागमवृद्धसेविभिरियं राजन्वती राजभिः ।  
 लाल्यन्तां सरसोक्तयश्च कवयः शश्वद्रसज्ञैर्जनैः  
 स्यादेतस्य कवेश्च भक्तिरचला देवे रघूणां प्रभौ ॥ २३४ ॥  
 ( इति निष्क्रान्ताः । )

इति कौण्डिन्यकुलमण्डनरामभद्रकविविरचित-  
 शृङ्गारतिलकभाणः संपूर्णः ।



## पद्यानां सूचिः

अनादारे तुल्यः	I 14	पृथिव्यां राजवंश्यानां	VI 6
अनेन परिहासेन	IV 5	प्रच्छाद्य राजमाहिषीं	VI 15
अस्य स्निग्धस्य	VI 13	प्रद्वेषो बहुमानो	I 7
अहमवजितः	VI 8	बहुशोऽप्युपदेशेषु	V 6
इमां सागरपर्यन्तां	VI 19	भारतानां कुले	VI 16
इयं बाला नवोद्वाहा	IV 8	भिन्नास्ते रिपवो	V 12
उदयनवेन्दु०	I 1	भृत्यैर्मगधराजस्य	I 2
उपेत्य नागेन्द्रतुरङ्ग०	V 13	मधुमदकला	IV 3
ऋज्वायतां च विरलां	IV 2	महासेनस्य दुहिता	VI 11
ऋज्वायतां हि	V 3	मिथ्योन्मादैश्च	VI 18
कस्यार्थः कलशेन	I 8	यदि तावदयं	V 9
कः कं शक्तो	VI 10	यदि विप्रस्य	VI 14
कातरा येऽप्यशक्ता	VI 7	यो-यं संव्रतया	V 11
कामेनोज्जयिनीं	IV 1	रूपश्रिया समुदितां	V 2
कार्यं नैवायैः	I 9	वाक्यमेतत् प्रियतरं	VI 12
किं वक्ष्यतीति हृदयं	VI 4	विस्त्रब्धं हरिणाश्च०	I 12
किं नु सत्यमिदं	VI 17	शय्या नावनता	V 4
खगा वासोपेताः	I 16	शय्यायामवसुप्तं	V 8
गुणानां वा निशालानां	IV 9	शरच्छशाङ्कगौरिण	IV 7
चिरप्रसुप्तः कामो	VI 3	धुनिसुखनिनदे	VI 1
तीर्थोदकानि	I 6	श्रोणासमुद्बहन्०	VI 2
दुःखं त्यक्तुं	IV 6	श्लाघ्यामवन्तिनृपतेः	V 1
धीरस्याश्रमसंश्रितस्य	I 3	षोडशान्तःपुरज्यष्ठा	VI 9
निष्कामन् संभ्रमेणाहं	V 7	मबन्धिगज्यामिदमेत्य	VI 5
नैवेदानीं तादृशा	I 13	सविश्रमो ह्ययं भारः	I 15
पद्मावती नरपतेः	I 11	सुखमर्थो भवेद्	I 10
पद्मावती बहुमता	IV 4	स्मराम्यवन्त्याधिपतेः	V 5
परिहरतु भवान्	I 5	स्वप्नस्यान्ते	V 10
पूर्वं त्वयाप्यभिमनं	I 4	(पादाक्रान्तानि)	Page. 32



## Subhashitas in the play.

अनतिक्रमणीयो हि विधः ।	P 36 / 8.
अयुक्तं परपुरुषसंकीर्तनं श्रोतुम् ।	P 22 / 5.
अधिस्वं नाम शरीरमपराध्यति ।	P 62 / 4
अस्य स्निग्धस्य वर्णस्य विपत्तिर्दारुणा कथम् ।	VI 13.
आगमप्रधानानि सुलभपर्यवस्थानानि महत्पुरुषद्वयानि भवन्ति ।	P 18 / 12.
एवमनिर्ज्ञातानि दैवतान्यप्यबधूयन्ते ।	P 2 / 16.
✓ एवं लोकस्तुल्यधर्मो वनानां काले काले छिद्यते रक्षते च ।	VI 10 cd.
कलत्रदर्शनार्हं जनं कलत्रदर्शनात्परिहरतीति बहुदोषमुत्पादयति ।	P 54 / 8.
कातरा येऽप्यशक्ता वा नोत्साहस्तेषु जायते ।	VI 7.
कालक्रमेण जगतः परिवर्तमाना चक्रारपंक्तिरिव गच्छति भाग्यपंक्तिः ।	I 4cd.
कः कं शक्तो रक्षितुं मृत्युकाले । &c.	VI 10.
गुणानां वा विशालानाम् ..... कर्तारः सुलभा लोके &c.	VI 9.
तपोवनानि नामातिथिजनस्य स्वगेहम् ।	P 5 / 4.
तस्मिन् सर्वमधीनं हि यत्राधीनो नराधिपः	I 15 cd.
दत्तं वेतनमरय परिखेदस्य ।	P 34 / 5.
दुःखं त्यक्तुं बद्धमूलोनुरागः &c.	IV 6.
ननु किं शक्य रक्षितुं प्राप्तकाले ।	P 54 / 19.
न परुषमाश्रमवासिषु प्रयोज्यम् ।	I 5b.
न हि सिद्धवाक्यान्युत्क्रम्य गच्छति विधिः सुपरीक्षितानि ।	I 11 cd.
निर्वर्त्यतां तावदयं कन्याभावरमणीयः कालः ।	P 16 / 2.
परस्परगता लोके दृश्यते तुल्यरूपता ।	VI 14 cd.
प्रद्वेषो बहुमानो वा संकल्पादुपजायते ।	I 7 ab.
प्राणी प्राप्य रुजा पुनर्न शयनं शीघ्रं स्वयं मुञ्चति ।	V 4 d.
प्रायेण हि नरेन्द्रश्रीः सोत्साहैरेव भुज्यते ।	VI 7 cd.
सत्कारो हि नाम सत्कारेण प्रतीष्टः प्रीतिमुत्पादयति ।	P 38 / 13.
सदाक्षिण्यस्य जनस्य परिजनोपि सदाक्षिण्य एव भवति ।	P 37 / 18.
सर्वजनमनोभिरामं खलु सौभाग्यं नाम ।	P 17 / 18.
सर्वजनसाधारणमाश्रमपदं नाम ।	P 9 / 10.
सविज्ञानमस्य दर्शनम् ।	P 3 / 13.
साक्षिमन्यासो निर्यातयितव्यः ।	P 60 / 21.
सुखमर्थो भवेद्दातुं सुखं प्राणाः सुखं तपः । &c.	I 10.
सुखं न आमयपरिभूतमकल्यवर्तं च ।	P 24 / 4.
स्त्रीस्वभावास्तु कातरः ।	IV 8 d.

॥ श्रीः ॥

## VASAVADATTA IN A VISION

---

*(At the end of the Nandi, then enters the Stage-Manager)*

**STAGE-MANAGER**—May the arms of Bala (Balarama) protect thee!—(arms,) which are of the same colour as the young moon while rising, to which full vigour is imparted by wine, which are resplendent with manifest beauty (*Padma*) and which are lovely as spring. [1]

Thus I respectfully announce to the honourable gentlemen. But, ah! what is that? Something like a voice is heard, when I am absorbed in making the announcement! Well, I'll see.

*(Behind the scene)* Clear away, clear away sirs, clear away.

**STAGE-MANAGER**—Well, I have understood.

Every one, (although) he has resorted to the penance grove, is being sternly turned away by the devoted servants of the king of Magadha, who are escorting the princess. *(Exit)* [2]

**End of the Prologue.**

*(Having entered)* TWO GUARDS—Clear away, clear away 2 sirs, clear away.

*(Then enters Yaugandharayana in the guise of an ascetic, so also Vasavadatta in the garb of a lady of Avanti.)*

**YAUGANDHARAYANA**—*(Listening)* How? Even here, (people) are turned away! Why

Is molestation being caused to (these) noble dwellers of the hermitage, who live content on the fruits of the forest and who, clad in bark, are worthy of respect? O! who is

this insolent fellow, devoid of modesty, and conceited on account of fickle fortune, that is turning by his commands this peaceful penance grove into a village? [3]

VASAVADATTA—Sir, who is this that turns (people) away?

YAUGANDHARAYANA—Noble lady, (he is one) who turns himself away from righteousness.

VASAVADATTA—Sir, I do not wish to observe thus at all; (but) that I too may verily be turned away (is my fear).

YAUGANDHARAYANA—Noble lady, even gods are thus insulted when not recognised.

VASAVADATTA—Sir, fatigue does not cause such distress as this humiliation.

YAUGANDHARAYANA—Such a thing has been passed through and cast out (of mind) by your ladyship. You should not worry on this account. For.—

3      Formerly such going was liked even by you; (and) once again you will move in a manner worthy of praise, with the victory of your husband. The cycle of worldly fortunes moves on with the march of time, revolving like the series of the spokes of a wheel. [4]

TWO GUARDS—Move away sirs, move away.

*(Then enters the Chamberlain)*

THE CHAMBERLAIN—Sambhashaka, not at all should the turning away (of people) be effected. Look;

Please avoid (bringing) reproach to the king. No sternness should be employed towards the dwellers of the hermitage. (It is) in order to free (themselves) from the humiliations of the city (that) these strong-willed persons retiring to the forest, live (there). [5]

BOTH—Very well, sir, *(Exeunt ambo)*

YAUGANDHARAYANA—Ah! his appearance is indicative of (his) discrimination. My child, let us approach him.



VASAVADATTA—Yes, sir.

YAUGANDHARAYANA —(*Going near*) Sir, with what object is this turning away (of people) effected ?

THE CHAMBERLAIN —O ascetic !

YAUGANDHARAYANA —(*To himself*) 'Ascetic'—this is indeed an excellent form of address. But being not familiar, it does not appeal to my mind.

THE CHAMBERLAIN—Listen, sir. This, of course, called Padmavati, is the sister of our great king Darsaka, whose name is uttered (only) by his elders. Here she, 4 having visited the queen-mother Mahadevi dwelling in (this) hermitage, (and being) permitted by her ladyship, will proceed directly to Rajagriha. Hence, her residing in this hermitage for today has been designed. Therefore, you—

May freely fetch from the forest holy waters, sacrificial sticks, flowers and darbha - grass, which form the riches (required) for penance. The king's daughter, who is fond of piety, would never desire hindrance to pious duties among ascetics. This is her family-vow. [6]

YAUGANDHARAYANA—(*To himself*) So, this is that Magadha princess called Padmavati, who, it has been predicted by foretellers such as Puspakabhadrā, will become the queen of (my) master. Therefore—

Aversion or regard arises out of intention. Because of the desire that she should become (my) master's wife, there has been in me great personal interest about her. [7]

VASAVADATTA —(*To herself*) Having heard that she is the daughter of a king, there springs in me, even a sisterly affection for her.

(*Then enters Padmarati with her retinue, and a maid.*)

THE MAID—May the princess come along (and) enter this hermitage

*(Then enters a hermit-woman seated)*

HERMIT-WOMAN—Welcome to the princess.

5 VASAVADATTA—*(To herself)* This is that princess! Her beauty is indeed in keeping with her noble birth.

PADMAVATI—Venerable lady, I salute you.

HERMIT-WOMAN—Live long. Come in, child, come in.

Penance groves are, indeed, the own home of guests.

PADMAVATI—Very well; venerable lady, I feel quite at home.

I am beholden to you for this expression of kindness.

VASAVADATTA—*(To herself)* Not only her appearance, but her voice too is sweet indeed.

HERMIT-WOMAN—Good girl, does no king seek, as yet, (the hand of) this sister here of (our) gracious sovereign?

THE MAID—There is one, Pradyota by name, king of Ujjain.

He sends messengers (now and then) for his son.

VASAVADATTA—*(To herself)* Very good. Now, she too has become mine own.

HERMIT-WOMAN—Indeed, this (lovely) form well deserves this great honour. It is heard that both the royal families are very high.

6 PADMAVATI—Sir, has any hermit been found, to favour me? Let the hermits be invited unto us by (the assurance of) the gift of (their) choice, with the words—‘Who wants what things?’

THE CHAMBERLAIN—As desired by your ladyship. Listen, O ye hermits dwelling in hermitages, may you listen. Here, her ladyship the princess of Magadha, with the confidence produced by your confidence (in her), invites (you) unto her with (the offer of) gifts for (gaining) religious merit.

Whose need (would be answered) by a pitcher? Who seeks a garment? Who again, has completed (his) investiture as ordained (and) desires for (that fee) which has to be given to the preceptor? Here, the king's daughter, who is fond of those that delight in piety, desires a personal favour. Whatever be desired by anyone, let him speak out what should be given and to whom, today. [8]

YAUGANDHARAYANA—(*To himself*) Ah, a means has been perceived! (*Aloud*) Sir, I am a suppliant.

PADMAVATI—Luckily, my visit to the penance-grove has been fruitful.

HERMIT-WOMAN—This hermitage is a place where all the hermits are quite contented. (So) this (person) must be a stranger.

THE CHAMBERLAIN—Sir, what shall be done (for you)?

YAUGANDHARAYANA—This is my sister. I desire her 7 whose husband has gone abroad, being protected for some-time by her ladyship. For—

There is nothing at all to accomplish with wealth or worldly joys or clothes. I have not put on the scarlet robe for (earning) a living. This prudent maiden, whose observance of piety has been perceived (by me) is competent to guard the virtue of my sister. [9]

VASAVADATTA—(*To herself*) Hum! The noble Yaugandharayana is desirous of leaving me here. Well; he will never take a step rashly.

THE CHAMBERLAIN—Good lady, his expectation is great indeed. How can we grant? For—

It would be easy to grant wealth, easy (to give up) life, easy (to forego) penance. All else would be easy (but) hard is the (task of) guarding a deposit. [10]



PADMAVATI—Good sir, having first proclaimed —“who desires what things”, it is improper now to debate (on it). Let your goodself do as he says.

THE CHAMBERLAIN—This utterance by your ladyship is quite becoming (of you).

THE MAID—May the princess live long, who thus speaks the truth !

8 HERMIT-WOMAN—May she live long ! good girl.

THE CHAMBERLAIN—Good lady, so be it, (*Going near*) Sir, the protection of your honour's sister has been accepted by her ladyship.

YAUGANDHARAYANA—I am favoured by her ladyship. Child, move near her ladyship.

VASAVADATTA—(*To herself*) What (other) course ! Here I go, an unfortunate woman.

PADMAVATI—Very well ; the revered lady has become mine own now.

HERMIT-WOMAN—Since such is her form, she is also a king's daughter—I guess.

THE MAID—Aright speaks the venerable lady. I too see that she is one who has enjoyed a happy life.

YAUGANDHARAYANA—(*To himself*) Ah ! half the burden is over.

It is turning out just as it was planned along with the (other) ministers. So when the king is reinstated, her ladyship the princess of Magadha will be to me a person to rely on while restoring (to the king) her ladyship (Vasavadatta). For—

By those who first saw the (present) troubles, it has been further predicted that Padmavati is going to be the queen of the king. On that surety, this has been done.

Indeed, destiny does not go transgressing the well considered words of oracles. [11]

(Then enters a student)

THE STUDENT—(Looking upwards) It is mid-day. I am quite tired ! So, in what place shall I rest myself ? 9  
(Walking about) Well, I see. There must be a penance grove hereabout. Thus indeed—

The deer are roaming about freely, unperturbed through the confidence gained about (the security of) the place ; the trees have branches loaded with fruits and flowers ; all (of them) are tended with kindness ; herds of tawny cows forming a wealth abound (here) ; the quarters are without (tilled) fields ; undoubtedly this is a penance-grove, for, the smoke here has many origins. [12]

I (shall) just enter. (Entering) Ah ! this person is, indeed, not in keeping with the hermitage. (Looking elsewhere) Or why, here are ascetics too. No harm in going near. But ey. the womanfolk !

THE CHAMBERLAIN—Freely, freely may you enter. Indeed a hermitage is common to all.

VASAVADATTA—Hum !

PADMAVATI—Oh, the revered lady shuns the sight of strangers Well, surely, my ward is to be well protected.

THE CHAMBERLAIN—Sir, we came here first ; please accept the hospitality due to a guest.

THE STUDENT—(Having sipped water) Thank you. I am relieved of the fatigue.

YAUGANDHARAYANA—Sir, whence do you come, whither are you bound and which is your home ?

THE STUDENT—Sir, you may listen. I am from Rajagriha. In order to specialise in the Vedas, I have taken my abode in the village called Lavanaka, in the Vatsa land.

VASAVADATTA—(*To herself*) Ha, Lavanaka by name! At the mention of Lavanaka, my anguish is renewed afresh, as it were.

10 YAUGANDHARAYANA—Has your study concluded then?

THE STUDENT—Not quite, please.

YAUGANDHARAYANA—If the study is not completed, what is the purpose of (your) coming (away)?

THE STUDENT—A very terrible catastrophe occurred there, indeed.

YAUGANDHARAYANA—What do you mean?

THE STUDENT—In that village, lived a king named Udayana.

YAUGANDHARAYANA—His Highness Udayana is known (to all); what of him?

THE STUDENT—His wife, Vasavadatta by name, the daughter of the king of Avanti, it is stated, was deeply loved by him.

YAUGANDHARAYANA—It ought to be so. What next?

THE STUDENT—Then, when the king had gone out hunting, she was consumed by the fire that burnt the village.

VASAVADATTA—(*To herself*) False, it is quite false. I am living, an unfortunate woman!

YAUGANDHARAYANA—What then?

THE STUDENT—Then, the minister named Yaugandharayana, desirous of rescuing her, fell into the same fire.

YAUGANDHARAYANA—Surely, he fell in! Then, then?

THE STUDENT—Then, the king returned; having heard of that incident and with grief arisen on account of the loss of them both, he became desirous of abandoning his life in that very fire, (but) was with great effort prevented by the ministers.



VASAVADATTA—(*To herself*) I know, I know my lord's tenderness for me.

11

YAUGANDHARAYANA—Then, then?

THE STUDENT—Then the king, clasping (*to his bosom*) the half-burnt remains of the ornaments her person was adorned with, fell into a swoon.

ALL—Ha!

VASAVADATTA—(*To herself*) Now, let the noble Yaugandharayana be satisfied.

THE MAID—Princess, this lady is weeping, forsooth.

PADMAVATI—She must be tender-hearted.

YAUGANDHARAYANA—Quite so, quite so. By nature, my sister is tender-hearted. Then, then?

THE STUDENT—Then, very slowly, he became of consciousness regained.

PADMAVATI—Thank god, he lives! Having heard that he fell into a swoon, my heart was as though a void.

YAUGANDHARAYANA—Then, then?

THE STUDENT—Then, the king, whose body was reddish with dust by rolling on the surface of the earth, having got up suddenly lamented long and in-coherently thus—  
“Alas, Vasavadatta! alas, Princess of Avanti! O dear! ah, my beloved pupil!” Why (*speak*) more?

Now, (*even*) Chakravakas are not at all like him, nor even those others who are separated from their excellent beloveds. Blessed is that woman whom (*her*) husband regards thus. Though burnt, she is, indeed, unburnt through the love of her husband. [13]

YAUGANDHARAYANA—Now sir, did not any minister try to console him at all?

THE STUDENT—There was the minister named Rumanvan, trying hard to console His Highness. For, he—

Is like (the king) in abstaining from food; has his face emaciated by constant weeping; and attending to the purification of the body as sorrowfully as the king, he serves the king with diligence irrespective of (its being) day or night. If (perchance) the king were to give up his life, instantaneously (would occur) his death also. [14]

VASAVADATTA—(*To herself*) Thank god! now my lot is well-placed.

YAUGANDHIKARAYANA—(*To himself*) Oh! A great responsibility Rumanvan bears! For—

This responsibility (of mine), in fact, allows rest; but his toil is continuous. For, everything depends on that person, on whom the king depends. [15]

(*Aloud*) Then sir, is that king consoled now?

THE STUDENT—That I do not know now. The ministers went away from that village, taking with them after much effort, the king who was lamenting thus—“Here I smiled with her; here I conversed with her; here I sat with her; here I got angry with her; (and) here I slept with her”.  
13 Then, when the king departed, that village became devoid of (all) charm, like the sky when the stars and the moon have set. Therefore, I too have come away.

HERMIT-WOMAN—He, who is thus, praised even by this stranger, must be a virtuous king, indeed.

THE MAID—Princess, do you think that any other woman would secure his hand?

PADMAVATI—(*To herself*) She has spoken just along the lines of my own thoughts.

THE STUDENT—I take leave of you both. Let us depart.

BOTH—You may go for the accomplishment of (your) purpose.

THE STUDENT—Amen!

(Exit)

YAUGANDHARAYANA—Well, I too wish to go, being permitted by your ladyship.

THE CHAMBERLAIN—He says that he wishes to go permitted by your ladyship.

PADMAVATI—Your honour's sister will feel uneasy in the absence of your honour.

YAUGANDHARAYANA—Being in the hands of a pious person, she will not feel uneasy. (*Looking at the Chamberlain*) Let us depart.

THE CHAMBERLAIN—You may go, to meet again.

YAUGANDHARAYANA—Amen! (*Exit*)

THE CHAMBERLAIN—Now, it is time to go within.

PADMAVATI—Venerable lady, I salute (you).

HERMIT-WOMAN—Child, may you get a husband worthy of you.

VASAVADATTA—Venerable lady, I now salute (you).

HERMIT-WOMAN—May you also meet (your) husband before long.

VASAVADATTA—I am beholden to you.

THE CHAMBERLAIN—Please come along. This way, this way, your ladyships. Now, indeed—

The birds have returned to their nests; the ascetic-folk have plunged into water; the fire being kindled is burning bright; smoke is spreading wide through the ascetics' grove; and even the sun, fallen from a great height with rays withdrawn, and having turned back his chariot, is slowly alighting on the peak of the setting mountain. [16]

(*Exeunt Omnes*)

End of the First Act



## Act II

15

*(Then enters a maid.)*

THE MAID—*(In the air)* Kunjarika, O Kunjarika! Where. where is the princess Padmavati? *(Gesticulates hearing)* Do you say—"This princess is playing with a ball by the side of the Spring-creeper-bower"? I shall just go near the princess. *(Walking about and seeing)* Ah! the princess, with a countenance which appears charming on account of fatigue, which bears upturned ear-rings and which is variegated with drops of perspiration arisen out of exertion, is coming this very way, playing with a ball. I shall just go near (her). *(Exit)*

## End of the Interlude

*(Then enters Padmavati, playing with a ball, accompanied by her retinue and Vasavadatta.)*

VASAVADATTA—Here is your ball, friend.

PADMAVATI—So much will do now, worthy lady.

VASAVADATTA—Friend, having played with the ball for a long time, your hands, with redness (passion) arisen to a great extent, have become, as it were, such as belong to some one else.

16 THE MAID—Play on, princess, play on. Let this period, delightful on account of girl-hood, be enjoyed fully.

PADMAVATI—Worthy lady, why do you now stare at me, as though to ridicule me?

VASAVADATTA—No, not at all. Friend, you appear more charming (than ever) today. I am beholding your lovely (lover's) face, from every side, as it were.

PADMAVATI—Get away, don't make fun of me, now.

VASAVADATTA—Here, I remain mute, O would-be daughter-in-law of Mahasena!

PADMAVATI—Who is this (person) named Mahasena ?

VASAVADATTA—There is the king of Ujjain, named Pradyota. Mahasena is the title given him, for the vast size of his army.

THE MAID—The princess does not like alliance with that king.

VASAVADATTA—Then, with whom does she really desire (alliance) now ?

THE MAID—There is the king of the Vatsas, Udayana by 17 name. The princess is enamoured of his virtues.

VASAVADATTA—(*To herself*) She desires (to have) my lord as her husband! (*Aloud*) For what reason ?

THE MAID—Because he is tender-hearted.

VASAVADATTA—(*To herself*) I know, I know. This (my own self) too got enamoured (of him) thus.

THE MAID—Princess, if that king be ugly ?

VASAVADATTA—No, not at all ; he is quite handsome.

PADMAVATI—Worthy lady, how do you know ?

VASAVADATTA—(*To herself*) Out of partiality to my lord, the bounds of propriety have been transgressed. What shall I do now ? Well, I see. (*Aloud*) Friend, so say the people of Ujjain.

PADMAVATI—Quite likely. Certainly, he would not be inaccessible to (people in) Ujjain. Handsomeness is, indeed, such that captivates the mind of all.

(*Then enters a Nurse*)

THE NURSE—May the princess be victorious ! Princess, you 18 are betrothed.

VASAVADATTA—To whom, worthy lady ?

THE NURSE—To Udayana, king of the Vatsas.

VASAVADATTA—Then, is the king keeping well ?

THE NURSE—Quite well. He has come here and accepted the princess.

VASAVADATTA—What a mishap!

THE NURSE—What is the *mishap* in this?

VASAVADATTA—Not any thing really. (It is only) that he has become indifferent (towards his former wife) after having grieved for her in such a manner.

THE NURSE—Worthy lady, the hearts of great men are mainly governed by the sacred scriptures and hence easily consoled.

VASAVADATTA—Worthy lady, was she chosen by him, of his own accord?

THE NURSE—No, not indeed. When he came here with some other purpose, she was offered to him by our great king, all by himself, in view of his high birth, learning, youth and beauty.

VASAVADATTA—(*To herself*) Is it so! Now, my lord is not to blame in this affair.

19 (*Entering*) ANOTHER MAID—Make haste, please make haste worthy lady. This very day, it is stated, is (governed by) an auspicious star; and our queen says that the auspicious function of tying the nuptial thread should be observed today alone.

VASAVADATTA—The more she hastens, the more densely she makes my heart gloomy.

THE NURSE—Come along, princess, come along.

(*Exeunt Omnes*)

End of the Second Act

---



## Act III

(*Then enters Vasavadatta, in a thinking mood*)

VASAVADATTA—Having left Padmavati in the interior quadrangular hall full of the bustle of the marriage rejoicings, I have come here into this pleasure garden. Now, I shall just divert the sorrow brought upon me by fate. (*Walking about*) Ah! what a great mishap! Even my own lord has, already, become another's. Let me sit. (*Having sat down*) Blessed really, is the Chakravaka female, who, parted from her male lives not. But I am not at all giving up my life. I, a luckless woman, live on with the hope that I shall see my lord.

(*Then enters a maid carrying flowers*)

20

THE MAID—Where, in fact, has the worthy lady of Avanti gone? (*Walking about and looking*) Oh! with her heart vacant through anxiety (and hence) looking like a digit of the moon obscured by mist and wearing a dress which is graceful (even) without adornment, she is seated on a stone-slab under the Puyangu creeper. I shall just go near her. (*Going near*) Worthy lady of Avanti, how long a time, I have been seeking for you!

VASAVADATTA—With what purpose?

THE MAID—Our queen says—"Born of a noble family (she is) affectionate and skilful" May your ladyship just wreath this wedding garland.

VASAVADATTA—And for whom should (it) be wreathed?

21

THE MAID—For our princess.

VASAVADATTA—(*To herself*) Even this has to be done by me! Oh! pitiless are the Gods, indeed!

THE MAID—Worthy lady, pray, don't think of anything else now. The son-in-law is already having his bath in

the jewelled floor. Hence, please wreathe the garland quickly, worthy lady.

VASAVADATTA—(*To herself*) I cannot think of anything else.

(*Aloud*) Friend, was the son-in-law seen by you?

THE MAID—Yes; he was seen through (our) affection for the princess, as also out of our curiosity.

VASAVADATTA—What is the son-in-law like?

THE MAID—Worthy lady, I tell you truly; I have never seen his like before.

VASAVADATTA—Friend, tell me, tell me, is he hand-some?

22 THE MAID—It is possible to say that he is the God of love, without (his) arrows and bow.

VASAVADATTA—So much will do.

THE MAID—Why do you stop me?

VASAVADATTA—It is improper to listen to the praise of another's husband.

THE MAID—Then please wreathe quickly, worthy lady.

VASAVADATTA—Here I wreathe. Just bring (the flowers).

THE MAID—May you, worthy lady, take them.

VASAVADATTA—(*Emptying the basket and examining*) Pray what is this herb called?

THE MAID—(It is) called "Preventer of Widow-hood."

VASAVADATTA—(*To herself*) (This) must be plaited in plenty for (the benefit of) both myself and Padmavati. (*Aloud*) And what is *this* herb called?

THE MAID—(It is) called "Crusher of Rival-wives."

VASAVADATTA—This need not be plaited.

THE MAID—Why?

VASAVADATTA—Because his (first) wife is dead, (and) thus it is of no use.

23 (*Entering*) ANOTHER MAID—Hurry up, worthy lady, hurry up. The son-in-law is already being conducted into the

interior quadrangular hall by the women-folk other than widows.

VASAVADATTA—Maid, I tell you, take this.

THE MAID—Good! Worthy lady, I go then.

*(Both the maids retire)*

VASAVADATTA—She is gone. Oh, what a mishap! Even my own lord has really become another's. Let me divert my sorrow in bed, if I get sleep.

*(Exit)*

### End of the Third Act

### Act IV

*(Then enters the Vidushaka)*

THE VIDUSHAKA—*(Joyfully)* Ah! happily, the delightful occasion of the much desired auspicious rite of the marriage of His Highness the Vatsaraja was witnessed by me. Oh! whoever could know that we, thrown in such a whirlpool of disaster, would emerge out again? Now, I live in palaces, bathe in the long ponds attached to the harems and eat dishes of sweetmeats naturally delicious and soft;— 24 thus I enjoy residence in paradise (Uttara Kuru) except the company of nymphs. But there is one great drawback; my food does not digest well and I do not get sleep (even) on a bed furnished with excellent coverlets, such that I apprehend gout coming down upon me on all sides. Oh! it is indeed no happiness if overpowered by ailment and (thus admitting of) no morning meal.

*(Then enters a maid)*

THE MAID—Where, indeed, could the honourable Vasantaka have gone? *(Walking about and seeing)* O, here is the hon'ble Vasantaka! *(Going near)* Hon'ble Vasantaka, what a long time, should I seek for you?



THE VIDUSHAKA—(Seeing) For what purpose, good lady, are you seeking for me?

THE MAID—Our queen asks—"Had the son-in-law his bath?"

25 THE VIDUSHAKA—Why, good girl, does she ask (this)?

THE MAID—What else for but that I may bring (to him) flowers and unguents.

THE VIDUSHAKA—His Highness has bathed. You may bring anything excluding food.

THE MAID—Why do you forbid food?

THE VIDUSHAKA—To me, an unlucky fellow, there has occurred a derangement in the stomach like the rolling of the eyes of a cuckoo.

THE MAID—Just like this, may you be (always).

THE VIDUSHAKA—You may go. In the meanwhile, I too shall go near His Highness. (Exeunt ambo)

#### End of the Interlude

(Then enters Padmavati with her retinue and Vasavadatta in the costume of a lady of Avantī.)

THE MAID—Why has my princess come to the pleasure garden?

PADMAVATI—Friend, (that I may) just see whether those *shephalika* clusters have blossomed or not.

THE MAID—Princess, they have already blossomed, (and) are closely laden with flowers which look like pendants of pearls interspersed with coral.

26 PADMAVATI—Friend, if so, why do you delay, now?

THE MAID—Then, may the Princess sit down on this stone-slab for just a moment, while I, for my part, shall gather flowers.

PADMAVATI—Worthy lady, shall we sit here?

VASAVADATTA—So be it. (Both sit)

THE MAID—(*Having done so*) May the princess behold the cavity, formed by the joining of my hands, filled with the shephalika flowers which look like halved pieces of red arsenic flakes.

PADMAVATI—(*Seeing*) Oh, the wonderfulness of the flowers !  
May the worthy lady behold !

VASAVADATTA—Oh, the loveliness of the flowers !

THE MAID—Princess, shall I pluck (some) more ?

PADMAVATI—Friend, no, pluck no more.

VASAVADATTA—Why do you stop her, friend ?

PADMAVATI—That I may feel honoured by my lord's be- 27  
holding this wealth of flowers, after coming here.

VASAVADATTA—Friend, is your husband dear to you ?

PADMAVATI—Worthy lady, I know not (that). (But) whenever I am away from my lord, I feel uneasy.

VASAVADATTA—(*To herself*) Indeed, I have been doing a hard thing. Even this lady speaks thus.

THE MAID—In a dignified manner the princess has indeed expressed 'My lord is dear to me'.

PADMAVATI—But, my doubt is about one thing.

VASAVADATTA—What, what (is it about) ?

PADMAVATI—Whether my lord was to the worthy Vasavadatta the same as he is to me ?

VASAVADATTA—More than that ?

PADMAVATI—How do you know ?

VASAVADATTA—(*To herself*) Hum, out of partiality to my lord, the bounds of propriety have been transgressed. I shall now speak thus—(*Aloud*) If (her) love had been small, she would not abandon her people.

PADMAVATI—Must be.

THE MAID—Princess, well ; you say to your husband—'I would also learn to play (on) the lute'.

PADMAVATI—I said that to my noble lord.

VASAVADATTA—Then, what did he say?

PADMAVATI—Without saying anything, after heaving a long sigh, he became silent.

VASAVADATTA—From that, what do you surmise?

PADMAVATI—I surmise that, having recollected the virtues of the worthy Vasavadatta, he would not weep before me, only through courtesy (to me).

VASAVADATTA—(*To herself*) Blessed, indeed, I am if that be true.

(*Then enters the king and so also the Vidushaka*)

THE VIDUSHAKA—Hi, hi! the pleasure garden is lovely with a thin scattering of the Bandhujiva flowers dropped while plucking. Please this way, sir.

THE KING—Friend Vasantaka, here, here I come.

29 When I went to Ujjain, and then, on seeing freely the daughter of the king of Avanti when I was thrown into an indescribable state of mind, (all) the five arrows were discharged (at me) by *Kama*. My heart is still with (their) darts and I have been struck again. When Madana has only five arrows, how could this sixth arrow be discharged at me? [1]

THE VIDUSHAKA—Where possibly could her ladyship Padmavati have gone? Could she have gone to the creeper bower? Or rather, could she have retired to the stone-slab called 'Parvata-tilaka', which being strewn over with Asana flowers appears to be covered with a tiger's skin? Or, could she have repaired into the Saptacchada grove of very pungent odour? Or, could she have moved on to the 'Wooden-hill' thronged with painted beasts and birds? (*Looking upwards*) Hi, hi, may you just behold



the row of cranes, advancing steadily along the clear autumnal sky and looking as beautiful as the extended arms of Baladeva.

THE KING—(Yes) friend, I see it.

(Now) extended straight and (now) thin; (now sinking) low and (soaring) high; (now) curved like the group of the Seven Sages (Great Bear) in (its) turnings; and (now) appearing like a boundary (line) dividing the sky, which is as bright as the belly of a serpent while it is shedding its skin. [2]

THE MAID—Behold princess, behold this row of cranes just advancing steadily, which is white and lovely like a gar- 30  
land of lotuses (Kokanada). Oh, the king!

PADMAVATI—Hum, my noble lord! Worthy lady, for your sake, I shall avoid meeting my lord. Therefore, we will just get into this bower of the Madhavi creeper.

VASAVADATTA—So be it. (*They do so*)

THE VIDUSHAKA—Her ladyship Padmavati, having come here, must have gone away.

The KING—How do you know?

THE VIDUSHAKA—You may just see these shephalika clusters from which the flowers have been plucked.

THE KING—Ah! the loveliness of the flower, Vasantaka!

VASAVADATTA—(*To herself*) By the mention of (the name) Vasantaka, I, on my part, feel that I am in Ujjain.

THE KING—Vasantaka, seated on this very stone slab, we will wait for Padmavati.

THE VIDUSHAKA—Well, sir. (*Sitting, then getting up*) Hi, hi! Unbearable is the Sun, scorching (as he is) owing to the autumnal season. Therefore, we will both get into the Madhavi-bower.

THE KING—All right. Lead the way.

THE VIDUSHAKA—So be it. (*Both walk along*)

PADMAVATI—The honourable Vasantaka is desirous of spoiling everything. What shall we do now?

THE MAID—Princess, I shall keep off (our) lord, by shaking this hanging creeper on which bees are lurking.

PADMAVATI—Do so. (*The maid does so.*)

THE VIDUSHAKA—Help! help! Keep back, sir, keep back.

THE KING—Why?

THE VIDUSHAKA—I am attacked by these whore-sons, the bees.

THE KING—No, don't you say so. We should refrain from frightening the bees. See,

The bees, humming sweetly through the intoxication of honey and closely embraced by their love-smitten beloveds would, like ourselves, be parted from their sweet-hearts when they are annoyed by (our) footsteps. [3]

Therefore, we will sit just here.

THE VIDUSHAKA—So be it. (*Both sit down*)

[THE KING—(*Beholding*)

(These) flowers are trodden by feet and this stone-slab is warm. Some lady seated here has indeed gone away abruptly, on seeing me.]

THE MAID—Princess, imprisoned indeed, we are.

PADMAVATI—I am glad my lord is seated.

VASAVADATTA—(*To herself*) I am glad my lord is in good health.

THE MAID—Princess, filled with tears indeed, the worthy lady's eyes are. 32

VASAVADATTA—Here, in fact, through the wantonness of the bees, with the wafted pollen of the Kasa flowers, my eyes are with water.

PADMAVATI—Likely.

THE VIDUSHAKA—Sir, this pleasure garden is indeed with nobody (else in it). There is something to be asked. Shall I ask?

THE KING—Freely.

THE VIDUSHAKA—Who has been dearer to you,—her ladyship Vasavadatta of yore, or Padmavati of now-a-days?

THE KING—Why do you now place me in this great predicament of gauging my esteem?

PADMAVATI—Friend, what a trying situation my lord has been placed in?

33 VASAVADATTA—(*To herself*) And I am an unfortunate woman.

THE VIDUSHAKA—Freely, freely may you speak; One is dead and the other is not nearby.

THE KING—Friend, no, not at all will I say; for, you are a flippant.

PADMAVATI—By this much, my lord has expressed himself.

THE VIDUSHAKA—Sir, I swear by truth, I won't say it to any one; here, I bite my tongue.

THE KING—I have no mind, my friend, to speak.

PADMAVATI—Oh, his importunity! By this much, he does not know his heart!

THE VIDUSHAKA—Won't you tell me (then)? Without telling it, it won't be possible for you to move even a single step from this stone-slab. Here, Your Highness is held up.

THE KING—What, by force?

THE VIDUSHAKA—Yes, by force.

THE KING—Then, let me just see.

THE VIDUSHAKA—Forgive me sir, forgive me. If you don't tell me the truth, you are conjured upon our friendship.



THE KING—What (other) go? Listen.

34

Even though Padmavati is held in high esteem for her beauty, virtue and sweetness, she does not arrest my heart which is firmly attached to Vasavadatta. [4]

VASAVADATTA—(*To herself*) Well, well. A reward has been given to all this suffering (of mine.) Oh! Even my living here unknown, has many advantages.

THE MAID—Princess, the lord is very discourteous.

PADMAVATI—Friend, no, not so. My lord is quite courteous, as he even now remembers the virtues of the worthy Vasavadatta.

VASAVADATTA—Good lady, you have spoken words quite worthy of your high birth.

THE KING—I have told you. Now, you tell me,—who is dearer to you, Vasavadatta of yore or Padmavati of now-a-days?

PADMAVATI—My lord too has become a Vasantaka!

THE VIDUSHAKA—What is the use of my prattling? Both their ladyships are held in high esteem by me.

THE KING—Fool, having thus heard me by force, do you now refuse to speak? 35

THE VIDUSHAKA—What? (Would you hear) me also by force?

THE KING—Quite so, by force.

THE VIDUSHAKA—If so, it is impossible to hear me.

THE KING—Forgive me, forgive me, O great, brahmin! Out of (your own) sweet will, may you speak.

THE VIDUSHAKA—Now, you may listen. Her ladyship Vasavadatta is admired greatly by me. Her ladyship Padmavati is young, beautiful, without anger, without pride, of sweet speech, (and) courteous. This is another

great virtue that she welcomes me with a delicious meal, saying—'Where indeed, has the revered Vasantaka gone really?'

VASAVADATTA—Very well; Vasantaka, remember this, now.

THE KING—Well, well; Vasantaka, I shall relate all this to the queen Vasavadatta.

THE VIDUSHAKA—Alas, Vasavadatta! Where is Vasavadatta? Long dead indeed, is Vasavadatta!

THE KING—(*Dejectedly*) So it is! Vasavadatta is no more! Friend,

My mind was bewildered by you with this jest. Hence 36 these words slipped out as before, by the force of former habit. (5)

PADMAVATI—A really charming romance has been spoiled by the wretch.

VASAVADATTA—(*To herself*) Well, well; I am reassured. Oh! how pleasant it is, (when) such words are heard unobserved!

THE VIDUSHAKA—Take heart, sir, take heart. For, destiny is intransgressible. Such, it has been now.

THE KING—Friend, you do not know my condition. For—

A deep-rooted love is hard to abandon; with each remembrance, the grief attains freshness. But this is the course of this world that the mind gets tranquility having paid off a debt (as it were) by shedding tears. (6)

THE VIDUSHAKA—Your Highness's face is indeed, wet with tears. I shall just bring water for (washing) the face. (*Erit*)

PADMAVATI—Worthy lady, my lord's face is bedimmed with a screen of tears. Let us just slip away.

VASAVADATTA—So be it. Or, you stay here. Going away 37 leaving behind the lord unhappy, is improper. I shall go alone.

THE MAID—The worthy lady speaks right. May the princess go near (the lord).

PADMAVATI—Then, shall I go really ?

VASAVADATTA—Do go, my friend. (Exit)

(Entering) THE VIDUSHAKA—(Holding water in a lotus leaf.)

Here is her ladyship Padmavati !

PADMAVATI—Revered Vasantaka, what is this ?

THE VIDUSHAKA—This is-that. That is-this.

PADMAVATI—Speak, speak worthy sir, speak.

THE VIDUSHAKA—Madam, His Highness's face is full of tears shedding on account of the pollen of the Kasa flower dropped on the ground, getting into his eyes being wafted by wind. Hence may you take this water (to wash his) face.

PADMAVATI—(To herself) The servant too of a courteous person will be only courteous. (Going near) May my lord be victorious !

38 THE KING—Ey, Padmavati ! (Aside) Vasantaka, what is this?

THE VIDUSHAKA—(In his ear) Thus.

THE KING—Good ! Vasantaka, good. (Sipping water)  
Padmavati, please be seated.

PADMAVATI—As my lord commands. (Sits down.)

THE KING—Padmavati,

This my face is with shedding tears on account of the pollen of the Kasa flowers, white as the autumnal moon and tossed about by the wind, O fair lady. (7)

(To himself). This girl is newly wedded. She may be distressed on learning the truth. No doubt she is of a courageous temperament; still, a woman's nature is timid. [ 8 ]

THE VIDUSHAKA—It behoves His Majesty the king of Magadha to receive his friends in the afternoon giving



you the place of honour. (For,) honour reciprocated by honour engenders affection. Hence may you just rise up.

THE KING—(*Rising up*) Yes; an excellent idea!

It is easy to find in the world, persons who always practise great virtues and show courtesy to others: but it is difficult to find such as appreciate (these). (9)

(*Exeunt Omnes*)

### End of the Fourth Act

### Act. V

39

(*Then enters Padminika*)

PADMINIKA—Madhukarika, Madhukarika! please come here, quick.

(*Entering*) Madhukarika—Here I am, my friend, what should be done?

PADMINIKA—Friend, don't you know that the princess Padmavati is suffering from headache?

MADHUKARIKA—Ah!

PADMINIKA—Friend, go quick; call the worthy lady Avantika. Just mention (to her) the headache of the princess. Then she will come of her own accord.

MADHUKARIKA—What will she do, my friend?

PADMINIKA—Indeed, with pretty stories she will now relieve the headache of the princess.

MADHUKARIKA—Very likely. Where has the bed of the princess been arranged?

PADMINIKA—I understand that her bed is spread in the Ocean-House. You go now; and I will look for the worthy Vasantaka to send word to the master (through him). 40

MADHUKARIKA—So be it. (*Exit*)

PADMINIKA—Where shall I find the worthy Vasantaka, now?  
(*Then enters the Vidushaka*)

THE VIDUSHAKA—To day, indeed, during the extremely happy and auspicious celebration (of the marriage), the burning of the fire of love has increased the more (in the heart) of His Highness the king of Vatsa whose heart has been afflicted since the loss of the queen (Vasavadatta) and who is now excited by his marriage with Padmavati. (*Seeing Padminika*) Oh, Padminika, Padminika! What is (the matter) here?

PADMINIKA—Worthy Vasantaka, don't you know that the Princess Padmavati is suffering from headache?

THE VIDUSHAKA—Good lady, really I do not know.

PADMINIKA—Well then; inform the king of her (suffering), while I too shall hurry up with the ointment for (her) head.

41 THE VIDUSHAKA—Where has the bed of Padmavati been arranged?

PADMINIKA—I understand that the bed has been spread in the "Ocean House."

THE VIDUSHAKA—You may go; mean-while, I, for my part, will report the matter to His Highness. (*Exeunt ambo*)

### End of the Interlude

(*Then enters the King*)

THE KING—I, upon whom the burden of wedlock has come again with the lapse of time, (still) think of that laudable worthy daughter of Avanti's King, whose slender body was burnt by the fire in Lavanaka like a lotus plant blasted by frost. [1]

(*Entering*) THE VIDUSHAKA—Hurry up sir, please hurry up.

THE KING—Why?

THE VIDUSHAKA—Her ladyship Padmavati has been suffering from headache.

THE KING—Who said so?

THE VIDUSHAKA—It was reported by Padminika.

THE KING—Oh, alas !

Having obtained a dear wife endowed with the richness 42  
of outward beauty and possessing virtues as well, my sorrow  
had now become abated, as it were, although I am (still)  
with the wound caused by the former blow. As I have  
tasted misery (once), I apprehend that Padmavati also  
would (meet) the same fate (as Vasavadatta). [2]

Well, in what place is Padmavati ?

THE VIDUSHAKA—I understand that the bed is spread in the  
Ocean House.

THE KING—Well then, direct the way to that place.

THE VIDUSHAKA—Come on, come on, sir. (*Both walk along*)

THE VIDUSHAKA—This is the Ocean House ; you may enter.

THE KING—You enter, first.

THE VIDUSHAKA—Well, sir. (*Entering*) O help ! Stay sir,  
stay back.

THE KING—Why ?

THE VIDUSHAKA—Here, indeed, is a serpent wriggling  
along the surface of the ground, its form revealed by  
the light of the lamp.

THE KING—(*Entering and seeing, with a smile*) Ah ! this  
(form) is a serpent to the idiot !

Fool, you mistake for a serpent this dangling garland of  
the portal arch, which is lying straight and extended having  
dropped down to the earth and which, rolling by the gentle  
breeze at night, makes movements somewhat like a 43  
snake. [3]

THE VIDUSHAKA—(*Looking closely*) What you say is right.  
Indeed, this is not a serpent. (*Entering and seeing*) Her  
Ladyship Padmavati must have gone away, having come  
here.



THE KING—Friend, it must be that she has not come.

THE VIDUSHAKA—How do you know ?

THE KING—What is to be known in this matter ? See,—

The bed is not pressed, it is as even as when spread; it is with its counterpane not crinkled ; the pillow is not rumpled, nor stained with the medicines for headache; no adornments are made to divert the attention (of the patient) during illness. Moreover, any being going to bed through ailment does not leave it soon, of his own accord. [4]

THE VIDUSHAKA—Then, sitting down on this bed for a while, you may wait for her ladyship.

THE KING—Very well. (*Sitting*) Friend, sleep troubles me ; please tell a story.

THE VIDUSHAKA—I will tell (you one). Let Your Highness respond with a 'hum'.

THE KING—Very well.

41 THE VIDUSHAKA—There is a city named Ujjain. There, as you know, are some very delightful bathing pools.

THE KING—How ? named Ujjain ?

THE VIDUSHAKA—If this story is not to your taste, I shall relate another.

THE KING—Indeed, friend, it is not that it is not to my taste. But,

I remember the tears of the daughter of Avanti's king, which swelled up through remembrance of her own kinsfolk at the time of starting (with me), and which, after clinging to the corners of her eyes, were shed out of affection on my own breast. [5]

Moreover,

Many a time, even during lessons, her gaze would be fixed on me and with a hand from which the quill would have dropped off, she would go on playing in the air. [6]

THE VIDUSHAKA—Well, I shall tell another. There is a city called Brahmadatta. There, it is stated, (lived) a king named Kampilya.

THE KING—What, what did you say ?

*(The Vidhushaka says the same again)*

THE KING—Fool, say thus ;—the king (was) Brahmadatta and the city Kampilya.

THE VIDUSHAKA—How ? The king (was) Brahmadatta and the city Kampilya—is it ?

THE KING—So it is.

45

THE VIDUSHAKA—Well then ; you please wait for a moment while I will make it adhere to my lips .....king Brahmadatta, city Kampilya. *(Utters the same several times)* Now, you may listen. Ey, His Highness is fast asleep ! It is extremely chill at this hour. I shall bring my blanket. *(Exit)*  
*(Then enters Vasavadatta in the dress of Avantika, so also a maid)*

THE MAID—Come, worthy lady. come. Indeed, the princess is suffering from severe headache.

VASAVADATTA—Alas ! Where has the bed of Padmavati been arranged ?

THE MAID—The bed is spread in the Ocean House, it is stated.

VASAVADATTA—Then, lead the way. *(Both walk along.)*

THE MAID—This is the 'Ocean House'. May you enter. In the meantime, I shall hurry up with the ointment for the head.

VASAVADATTA—Oh ; the gods are indeed harsh on me ! 46

Even this Padmavati, who was a source of comfort to my husband in his bereavement resulting from (my) separation, has now fallen ill ! I will, however, go in. *(Entering and looking round)* Oh, the carelessness of the servants ! They leave (here) Padmavati, who is unwell, alone with only a lamp to keep her company. Here is Padmavati fast

asleep. I shall just sit down. Or rather, by taking my seat elsewhere, my love for her would look but small. Therefore, I shall sit on this (same) bed. (*Sitting*) How is it, I wonder, my heart is delighted today, as I sit beside her. Happily, her breathing is easy and regular. It must be that she is relieved of her ailment. Or why, as (only) a part of the bed is shared (by her), she suggests that I should lie by her side. So, I shall lie down.

(*Gesticulates lying down.*)

THE KING—(*Dreams*) Ha! Vasavadatta!

VASAVADATTA—(*Rising suddenly*)—Hum, (it is) my lord and not Padmavati, to be sure! Am I really seen, I wonder!

47 Surely, the great task of the worthy Yaugandharayana's carrying out his vow has come to naught by my being seen.

THE KING—Ha, daughter of the King of Avanti!

VASAVADATTA—Thank God! My lord is only dreaming. There is none here. So, staying a little while, I shall gladden my eyes and heart.

THE KING—Oh my beloved, oh my dear pupil, give me an answer!

VASAVADATTA—I am speaking, my lord, I am speaking.

THE KING—Are you angry?

VASAVADATTA—No, not at all; I am (only) miserable.

THE KING—If you are not angry, why have you not adorned yourself with ornaments?

VASAVADATTA—What need for more than this?

THE KING—Are you thinking of Virachika?

VASAVADATTA—(*Angrily*) Oh fie! Virachika, even here!

THE KING—Then, for Virachika I shall propitiate you.

(*Stretches out his hands*)



VASAVADATTA—I have stayed long. Some one may see me. 48  
So, I will go. Or, after placing on the bed my lord's hand  
which is hanging down I will go. (*Doing so, goes out*).

THE KING—(*Rising hurriedly*) Vasavadatta, stay, stay. O  
fie! Rushing out hurriedly, I am struck by a panel of the  
door. Therefore, I do not know clearly whether this  
desire of mine is a reality (or not). [7]

(*Entering*) THE VIDUSHAKA—O, His Highness is awakened!

THE KING—Friend, good news I relate (to you). Vasava-  
datta is indeed, alive.

THE VIDUSHAKA—Alas Vasavadatta! Where is Vasava-  
datta? Long dead, indeed, is Vasavadatta!

THE KING—Friend, no: do not say so.

Having roused me, as I was lying asleep on the couch,  
O friend, she departed. (So) I have been deceived by  
Rumanvan who told me before, that she was burnt (to  
death). [8]

THE VIDUSHAKA—Alas! This is impossible. Ah! May be  
that she was seen in a dream by you thinking of her lady-  
ship at (my) mention of the bathing pools.

THE KING—So, a dream was seen by me!

If it was really a dream, then it would be blissful not to  
be awakened. Or, if it be only an illusion, may that illusion  
of mine, last for ever. [9]

THE VIDUSHAKA—O friend, in this city lives a fairy called  
Avanti Sundari. May be she was seen by you.

THE KING—No, no.

By me, waking up from (lit. at the end of) sleep, was  
beheld that face with long tresses, which had banished  
collyrium from the eyes of her who has been maintaining  
her chastity too. [10]

Moreover, see, friend, see.

This arm which was clasped by that agitated queen, does not (yet) give up the horripilation although the contact came off only in sleep. [11]

THE VIDUSHAKA—Do not imagine such absurdities now. Come, please come along. Let us go into the quadrangle.

(*Entering*) THE CHAMBERLAIN—May the lord be victorious ! Our great king Darsaka says to you —“Here, indeed, has come your Minister Rumanvan with a very large body of troops, verily to attack Aruni. Like-wise, ready are my own (fourfold) divisions of the army constituting elephants, horses, chariots and foot soldiers,—the essential requisites for victory. Therefore, may you arise. Moreover,

50 Your enemies have been divided ; the citizens who are (still) faithful to you on account of your goodness, have been inspired with confidence ; arrangement has been made for guarding the rear at the time of your march ; whatever was possible (to do) as causing the complete destruction of the enemy—all that has been effected by me ; even the tri-coursed-river (Ganges) has been crossed by (our) forces ; and the Vatsa land is in your hands”. [12]

THE KING—(*Rising*) Excellent ! Here now,

Assailing that Aruni, adept in dreadful deeds, I shall destroy him on the battlefield, which is traversed by lordly elephants and horses (elephant-like hippopotami), which swells with the furious waves of the scattered arrows, and which resembles a mighty ocean. [13]

(*Exeunt omnes*)

End of the Fifth Act

---

## Act VI

*(Then enters the Chamberlain)*

THE CHAMBERLAIN—Hello, who is there on duty at the portal of the Golden Arch?

*(Entering)* THE PORTRESS—Worthy sir, I, Vijaya (it is). What shall I do?

THE CHAMBERLAIN—Good lady, report, please report to Udayana whose prosperity has increased by the acquisitions of the Vatsa kingdom, thus—"Here, indeed, has come from Mahasena a Chamberlain of the Raibhyasa gotra and the worthy nurse of Vasavadatta named Vasundhara, sent by her ladyship Angaravati; both are at the waiting place."

THE PORTRESS—Worthy sir, this is not the proper place or time for a message.

THE CHAMBERLAIN—How is it not the proper place or time? 51

THE PORTRESS—May you hear. To day a lute was played on by some one who had gone to the 'Suryamukha' palace. Having heard that, it was observed by the master—"The sound of Ghoshavati, as it were, is heard."

THE CHAMBERLAIN—Then, then?

THE PORTRESS—Then, going there, (that some one) was asked (by a servant)—"whence has this lute come (to you)?" He replied—"It was by us noticed lying in a thicket of reeds on the bank of the Narmada. If any purpose is served by this, let it be taken to the lord." And when it was taken to him, the lord, resting it on his lap fell into a swoon. Then by him (the lord), who recovered from the swoon and had his face sullied with tears, it was observed thus—"Ghoshavati, *you* are seen; but *she* is not seen at all." Worthy sir, thus is the occasion unsuited. How shall I announce?



52 THE CHAMBERLAIN—Lady, please announce. This also is bearing on the same subject.

THE PORTRESS—Worthy sir, now I report. Here is the king coming down the Suryamukha Palace. Hence I shall announce even here.

THE CHAMBERLAIN—Lady, do so. (*Exeunt ambo*)

### End of the Prelude

(*Then enters the King, as also the Vidushaka*)

THE KING—O (my lute), with tunes gratifying to the ear, having once reposed on the pair of breasts and the wide lap of the queen, how could you possibly suffer the dreadful residence in a forest, your body (i. e. staff) being scattered over with dirt by flights of birds. [1]

Further, you are wanting in affection, O Ghoshavati, as you do not remember the poor lady's

Carrying you on her lap, hugging your sides, happy embraces between her breasts during fatigue and lamentations with reference to me in separation, as also her chatter associated with smiles during the intervals while playing on the instrument (lute)! [2]

THE VIDUSHAKA—Enough of wailing too much, now.

53 THE KING—Friend, no, don't say so.

The long dormant passion of mine has been awakened by the lute; but I do not see that queen to whom Ghoshavati was very dear. [3]

Vasantaka, get the Ghoshavati repaired at the hands of artists and bring it quickly.

THE VIDUSHAKA—As you command. (*Exit with the lute*)

(*Then enters the Portress*)

THE PORTRESS—May my lord be victorious! Here indeed, have arrived at the waiting place, the Chamberlain of the

Raibhyasa gotra from Mahasena and the worthy nurse of Vasavadatta named Vasundhara, sent by queen Angaravati.

THE KING—Well then, please call in Padmavati first.

THE PORTRESS—As my lord commands. *(Exit)*

THE KING—Could it be, I wonder, that the affair (of my second marriage) has been so soon learnt by Mahasena?

*(Then enters Padmavati so also the Portress)*

THE PORTRESS—Come, princess, come.

PADMAVATI—May my lord be victorious!

THE KING—Padmavati, did you hear that the Chamberlain of the Raibhyasa gotra who has come from Mahasena as also the worthy nurse of Vasavadatta named Vasundhara sent by queen Angaravati, are both here at the waiting place?

PADMAVATI—My lord, it will be pleasing for me to hear good news of my relatives.

THE KING—A worthy statement has been made by you, viz. 54

“Vasavadatta’s relatives are my own relatives”. Padmavati, please be seated. Why, won’t you take your seat, now?

PADMAVATI—My lord, would you receive these people (while) seated with me?

THE KING—What harm in that?

PADMAVATI—It would look callous, as I am the second wife of my lord.

THE KING—(But the other way) it gives rise to a serious fault namely—“He avoids even persons entitled to see his wife, from his wife’s sight.” Hence, please be seated.

PADMAVATI—As my lord commands. *(Sitting)* My lord, I am somewhat uneasy (in mind) as to what exactly the message of father or mother would be.

THE KING—Padmavati, so it is (with me too).

My mind is apprehensive as to what he will say. That daughter of his was seduced by me, but was not protected. Having received a severe blow to my merits owing to the fickle fortunes, I am afraid (of him) like a son who has roused the wrath of his father [4]

PADMAVATI—Can anything be saved when the time (for its end) comes ?

THE PORTRESS—That Chamberlain and the Nurse are at the waiting place.

55 THE KING—Soon, usher them in.

THE PORTRESS—As my lord commands. (*Exit*)

(*Then enters the Chamberlain; so also the nurse and the Portress*).

THE CHAMBERLAIN—Oh !

Great is the joy on coming to this kingdom of our kinsman ; but again there is sorrow on remembering the death of the princess. Indeed, O fate ! would anything be unaccomplished if only his kingdom was seized by the enemies and the queen left safe? [5]

THE PORTRESS—Here is the king. You may approach him, worthy sir.

THE CHAMBERLAIN—(*Going near*) May the lord be victorious !

THE NURSE—May my lord be victorious !

THE KING—(*Respectfully*) Worthy sir,

Is that king, who has the power to bring about the rise and fall of royal personages, and whose alliance was sought by me, well ? [6]

THE CHAMBERLAIN—Yes, Mahasena is well. He enquires about (your) well being in every direction, even here.



THE KING—(*Rising from his seat*) What is the command of Mahasena.

THE CHAMBERLAIN—This behoves you, the son of the Princess of Videha. The message of Mahasena should be heard by you seated, of course.

THE KING—As Mahasena commands. (*Sits down.*)

THE CHAMBERLAIN—Congratulations that the kingdom seized away by the enemies has been regained. For,

No energy arises in those who are timid or weak ; generally royal fortune is enjoyed only by the energetic. [7]

THE KING—Worthy sir, all this is due to the power of Mahasena. For,

Formerly, I was first vanquished (but afterwards) fondled along with his sons; his daughter was forcibly carried away by me, but again she was not saved ; and even after hearing of her demise, (he retains) the same affection towards me. Hence is it not that the king is responsible for my regaining the legitimate kingdom of Vatsa ? [8]

THE CHAMBERLAIN—That is Mahasena's message. The queen's message, her ladyship here will tell (you).

THE KING—Alas, mother !

The eldest of the sixteen queens, the holy goddess of the city, that mother who was afflicted with grief at my departure,—I hope is well ! [9]

THE NURSE—The queen who is in good health enquires if all be well with my lord (yourself).

THE KING—"If all be well"? Mother, such is the well-being !

THE NURSE—Let not my lord grieve very much, now.

THE CHAMBERLAIN—Compose yourself, noble lord. Although dead, Mahasena's daughter is not dead being thus mourned by her lord. Or

Whom can anyone save at the hour of death? Who can hold the pitcher when the rope gives way? Thus men are under the same law as govern the woods; they are grown at one time and at another time they are cut down. [10]

57 THE KING—Worthy sir, no, do not say so.

Mahasena's daughter, my pupil and beloved queen,—how can she fail to be remembered by me even in a different birth. [11]

THE NURSE—The queen says—"Vasavadatta is no more—(But) to me as also to Mahasena, you are just the same as what Gopalaka and Palaka are, because you were from the very first chosen as (our) son-in-law. For this very purpose, you were brought to Ujjain; (and) Vasavadatta was given to you under the pretext of the lute without the fire-witness. But even before the auspicious marriage was celebrated, you eloped with her owing to your impetuosity. So by us both, having the portraits of yourself and Vasavadatta painted in a picture-board, the marriage was celebrated. Now that picture board is sent to you. Looking at this, get comforted".

THE KING—Oh, how very affectionate and appropriate is the utterance of her ladyship!

This sentence is (to me) dearer than a hundred acquisitions of kingdoms, 'since (her) affection for me though an offender, is not forgotten. [12]

PADMAVATI—My lord, I desire to see the elderly person drawn in the picture and pay my homage (to her).

58 THE NURSE—See princess, see, (*Shows the picture board*).

PADMAVATI—(*Seeing, to herself*) Hum! she very closely resembles the worthy Avantika! (*Aloud*) My lord, does this resemble the noble lady?

THE KING—Not 'resemble'. She is the very same, I think.  
Oh, alas!

How could a dreadful destruction come upon such a lovely complexion? and how could this sweetness of countenance be defiled by fire? [13]

PADMAVATI—After seeing the portrait of my lord, I will know whether this resembles the worthy lady or not.

THE NURSE—See princess, see.

PADMAVATI—(*Seeing*) Owing to the close resemblance of the portrait with my lord, I see that this also resembles the worthy lady.

THE KING—My queen, since the time of beholding the portrait I find you somewhat elated and also dejected. What is this (due to)?

PADMAVATI—My lord, a lady resembling this portrait lives just here.

THE KING—What, resembling Vasavadatta?

PADMAVATI—Yes.

THE KING—Then, let her be brought (here) soon.

59

PADMAVATI—My lord, during my maidenhood, (she) was left a deposit with me by a Brahmin who said that she was his sister. Her husband being on a journey, she shuns the sight of strangers. Hence, may the venerable lady see whether she bears resemblance to it or not.

THE KING—If she is the sister of a brahmin, evidently she will be a different person. Identity of form between persons is (often) seen in this world. [14]

(*Entering*) THE PORTRESS—May the lord be victorious!

Here is a Brahmin from Ujjain. He says—'My sister was placed a deposit in the hands of the queen, and to claim her back, I have come to (this) waiting place?'

THE KING—Padmavati, could it be *that* Brahmin?

PADMAVATI—Must be.



THE KING—Let that Brahmin be ushered in soon, observing the formalities of the inner apartment.

THE PORTRESS—As the lord commands, (Exit)

THE KING—Padmavati, you too bring her.

PADMAVATI—As my lord commands. (Exit)

(Then enters Yaugandharayana, as also the Portress.)

YAUGANDHARAYANA—(To himself) Oh !

60 Having concealed the queen for the benefit of the king, this was verily accomplished by me considering it beneficial (to him). Even though I have been successful in my task, my heart is apprehensive of what the king is going to say. [15]

THE PORTRESS—Here is the king. May the worthy sir move near.

YAUGANDHARAYANA—(Going near) May you be victorious, sir, may you be victorious !

THE KING—The voice has been heard before, as it were. O Brahmin, was your sister placed a deposit in the hands of Padmavati ?

YAUGANDHARAYANA—Quite so.

THE KING—Then, let his dear sister be hastened, soon.

THE PORTRESS—As my master commands. (Exit)

(Then enters Padmavati, so also Avantika and the Portress)

PADMAVATI—May the worthy lady come along, come along. I shall relate to you a pleasant thing.

AVANTIKA—What, what (is it) ?

PADMAVATI—Your brother has come.

AVANTIKA—Thank god that he remembers me at least now.

PADMAVATI—(Going near) May my lord be victorious. Here is the deposit.

THE KING—Return (it), Padmavati. Or rather, a deposit should be returned with witnesses. Here, his honour Raibhya and her ladyship (the nurse) will be witnesses.

61 PADMAVATI—Worthy sir, the worthy lady may now be taken away.

THE NURSE — (*Closely observing Avantiki*) Oh, (it is) Princess Vasavadatta!

THE KING — How, the daughter of Mahasena! Queen, you get into the inner apartment, along with Padmavati.

YAUGANDHARAYANA — No, she should not get in at all. She is in fact my sister.

THE KING — What did you say? This is indeed Mahasena's daughter!

YAUGANDHARAYANA — O king,

You are born in the family of the descendants of Bharata; you are disciplined, enlightened and pure. Therefore, it is not worthy (of you) to take her by force, being a model of kingly duty. [16]

THE KING — Well, let me then see the resemblance in outward form. Please draw aside the veil.

YAUGANDHARAYANA — May my master be victorious!

VASAVADATTA — May my lord be victorious!

THE KING — Ey, this is Yaugandharayana and this the daughter of Mahasena!

Is this a reality or a dream, I wonder, as she is seen by me once again. Even by her who was beheld by me just in this manner, I was deceived then. [17]

YAUGANDHARAYANA — My master, I have indeed offended you by separating the queen (from you). My master will please forgive me for that. (*Falls at his feet*).

THE KING — (*Raising him up*) You are Yaugandharayana, to be sure.

When we were being drowned amidst adversity, we were rescued by your efforts, such as feigned madness and battles sanctioned by authoritative works and designed by the ministers. [18]

YAUGANDHARAYANA — We are only followers of the fortunes of our master.

PADMAVATI — Oh! This is verily the worthy lady Vasavadatta! Worthy lady, by according to you the treatment due to a friend, the proper decorum has been overstepped 62

by me. Therefore I, propitiate you with (a bow of) my head.

VASAVADAITA—(*Raising Padmavati up*) Rise, rise up O lady blessed with a husband, rise. The bodily form, which is the only possession of a suppliant, is verily at fault.

PADMAVATI—I am beholden to you.

THE KING—My friend Yaugandharayana, what was your object in removing away the queen (from me) ?

YAUGANDHARAYANA—That I should save Kausambi solely.

THE KING—And what was the reason for depositing (her) in the hands of Padmavati ?

YAUGANDHARAYANA—It was predicted by Pushpakabhadra and other foretellers that she will be the queen of your lordship.

THE KING—Was this too known to Rumanvan ?

YAUGANDHARAYANA—My master, it was known to all.

THE KING—Oh, what a wicked person Rumanvan was really ?

YAUGANDHARAYANA—Master, let the honoured Raibhya and this worthy lady return this very day in order to report the safety of the queen (Vasavadatta).

THE KING—No, no. All of us will go, with queen Padmavati.

YAUGANDHARAYANA—As my master commands.

### EPILOGUE

May our lion-like king govern the earth, which extends to the ocean, which is (adorned) with the ear rings of Himalaya and Vindhya, and which has the emblem of the solitary (imperial) umbrella. (19)

(*Exeunt Omnes*)

End of the Sixth Act

Here ends the Svapnavasavadatta.

---



### Social Conditions as depicted in the play

Every one of the plays of Bhasa throws some light on the social conditions during the age of its composition. As such we get some material even in the *Svapnavasavadatta*. In the very first Act of it, we come to know much about the life of the students and hermits of those days. The students resided in the dwellings of their teachers and carried on their education. It is only after the completion of their studies that they would be required to pay some fee, which they generally got from the rich people or the King and paid their teachers. (I.8) Certain towns and villages were well known as the homes of particular branches of learning; hence students desirous of specialising in those particular branches, went to those places and got themselves trained. Thus *Lavanaka* was well-known for Vedic learning, (p. 9). There were several hermitages, all situated outside the cities, so that the humiliations of the city may be avoided. The hermitage was a place common to all without the distinction of the high and the low (P 9. l 10). It was also considered the home of guests (P 5. l 4). There were hermits of both sexes. The sanyasins wore the *Kishaya* red garment. Probably there were some pseudo—sanyasins who wore this garment to earn their livelihood.

There was no child-marriage at least amongst the Kshatriyas. Padmavati has a voice in the selection of a bride groom for herself in as much as she rejects the proposal made by Pradyota for his son; and she is a grown up lady at the time of her marriage with Udayana. The Purdah system was evidently in vogue, as we see Vasavadatta (*Avantika*) with a veil when she comes into the Court Hall of Udayana. A woman whose husband was away from her

would not attend to her usual toilette and plait only a single braid of hair एकवेणीधरा. Music was regarded as one of the chief accomplishments of a woman. Ball playing and gardening were their pastimes. Widows were considered inauspicious and were not allowed to take active part in auspicious functions. Polygamy was permissible, at any rate in the case of the Kshatriyas as Pradyota is described as having sixteen wives.

The systems of marriage as prevalent in the Kshatriya caste that we come across in the play, are the Brahma and the Gandharva ones. The marriage of Udayana with Padmavati is of the former kind, as Darsaka invites Udayana and offers him Padmavati; the marriage of Vasavadatta with Udayana is of course of the latter type. Marriages came off in the brides' houses.

The army was fourfold, consisting of elephants, horses, chariots and foot-soldiers. Good counsel was regarded as a necessary requirement for a king to be successful. Hunting was a very common recreation among them.

Although we do not get any information regarding the laws in force during those days, we see that repayments were made in the presence of witnesses (P 60 l 21).

People had implicit faith in prophesies and the miraculous effects of herbs. An able minister like Yaugandharayana, designs even his political plans on the predictions of Astrologers; and the plaiting of the herbs, अविधवाकरण and सप्तली मर्दन into the Nuptial garland, is believed to bring about very desirable effects. Shedding of tears was thought of as producing impurity and the person would become pure only after performing Achamana.

[For more details see Pp. X & XI introduction]

---



## Grammatical Irregularities

### Irregular Sandhi :

स्मराम्यवन्त्याधिपतेः सुतायाः P. 44 l 8

### Use of Parasmai for Atmanepada :

आपृच्छामि भवन्तौ P. 13 l 11 ✓

साधुजनहस्तगतैषा नोत्कण्ठिष्यति P. 13 l 18 ✓

### Use of Atmane for Parasmaipada :

अपरिचयात् न श्लिष्यते मे मनसि P. 3 l 19 ✓

काले काले छिद्यते रुद्धते च P. 56 l 21

### Conjugational :

धरते खलु वासवदत्ता P. 48 l 11

अथ कस्मिन्देहे विश्रमयिष्ये P. 48 l 11

### Change of Gender :

महार्णवाभे युधि नाशयामि P. 50 l 7

### Irregular Compounds :

एवं लोकस्तुल्यधर्मो वनानां P. 56 l 21

### Irregular Syntax :

आर्यपुत्र इहागत्येमां कुसुमसमृद्धिं प्रेक्ष्य सम्मानिता भवेयम् । P. 27 l 11

दुःखं त्यक्तुं बद्धमूलो नुरागः P. 36 l 12

स्मृत्वा स्मृत्वा याति दुःखं नवत्वम् P. 36 l 13.

विनयादपेतपुरुषः P. 2 l 9 ✓

आर्ये मेदानीमन्यच्चिन्तयित्वा P. 21 l 7 ✓

मा मा भूयोऽवचित्य P. 26 l 21

मेदानीं भवाननर्थं चिन्तयित्वा P. 49 l 14

मेदानीं भर्तः अतिमात्रं सन्तप्य P. 56 l 16

(Note—The use of मा with 'क्त्वा' or 'तुमुन्' is irregular)



E. R. Suryanarayana

Senior Inter B

National College.





*Sanskrit Literature Society*

**PUBLICATIONS OF THE  
Sanskrit Literature Society**

**211, II Road. Visvesvarapuram, BANGALORE CITY.**

	Rs.	A.	P.
1. <b>Pratijna Yaugandharayanam</b> of Bhasa, with Notes, English Translation etc. ...	1	8	0
2. <b>Abhijnana Sakuntalam</b> of Kalidasa, Text with Introduction, Index to Verses etc. ...	1	4	0
3. <b>Abhijnana Sakuntalam</b> of Kalidasa, English Translation ...	1	4	0
4. <b>Nīlakantha Vijaya</b> , Chapter III with English Translation, Notes etc. ...	0	10	0
5. <b>Raghuvamsa</b> Canto XIV, with English Translation, Notes etc. ...	0	8	0
6. <b>Selections in Sanskrit Prose and Verse</b> , (Annotated Edition) ...	1	8	0
7. <b>Upaharavarmacharitam</b> of Dandin with English Translation etc. ...	1	0	0
8. <b>Champu Ramayana (Ayodhya kanda)</b> with English Translation etc. ...	1	2	0
9. <b>Pancharatnam</b> of Bhasa with Notes. English Translation etc. ...	2	4	0
10. <b>Raghuvamsa</b> Canto XVI with English Translation, Notes etc. ...	0	12	0
11. <b>Kumara Sambhava</b> Canto I and <b>Raghuvamsa</b> Canto VIII, with English Translation, Notes etc. ...	1	12	0
12. <b>Swapnavasavadattam</b> of Bhasa with English Translation, Introduction etc. ...	2	8	0
13. <b>Kadambari: Mahasvetavrittanta</b> Text with Introduction etc. ...	2	0	0
14. „ „ English Translation, etc. ...	2	0	0